

THE JERUSALEM
POST
MAGAZINE

Friday, June 22, 1979



**Egypt's
First Lady**



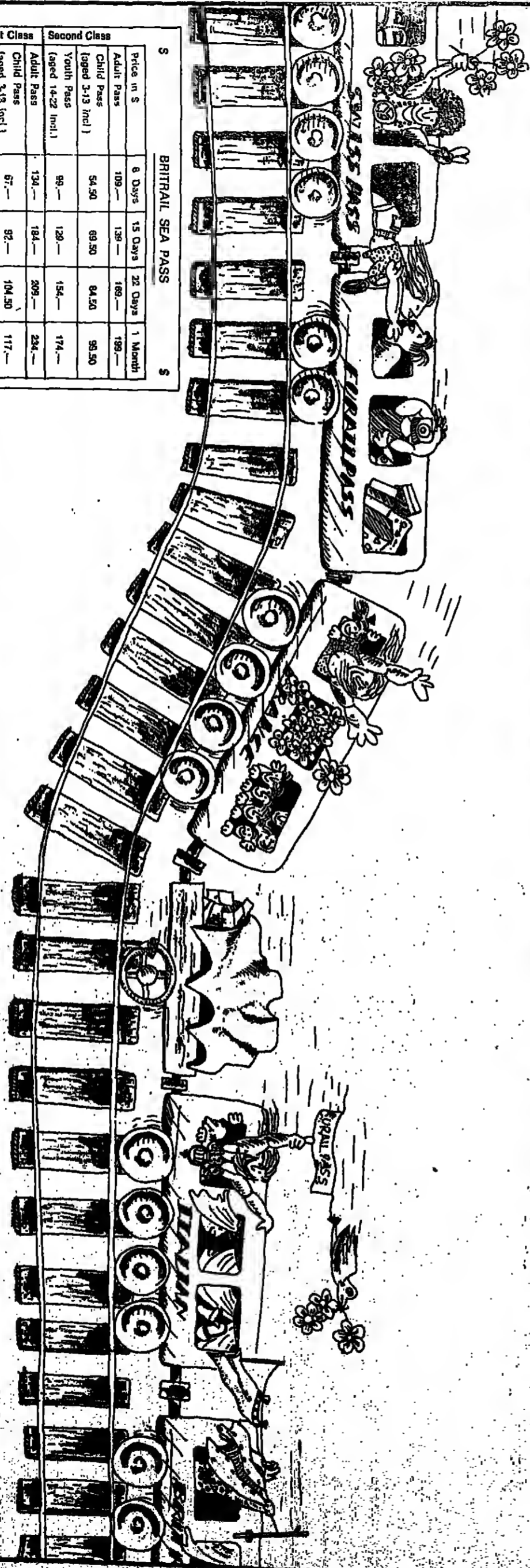
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1 MONTH	SFR 215	SFR 260

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Validity	First Class	Second Class
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7 Days	\$ 100.-	\$ 50.-
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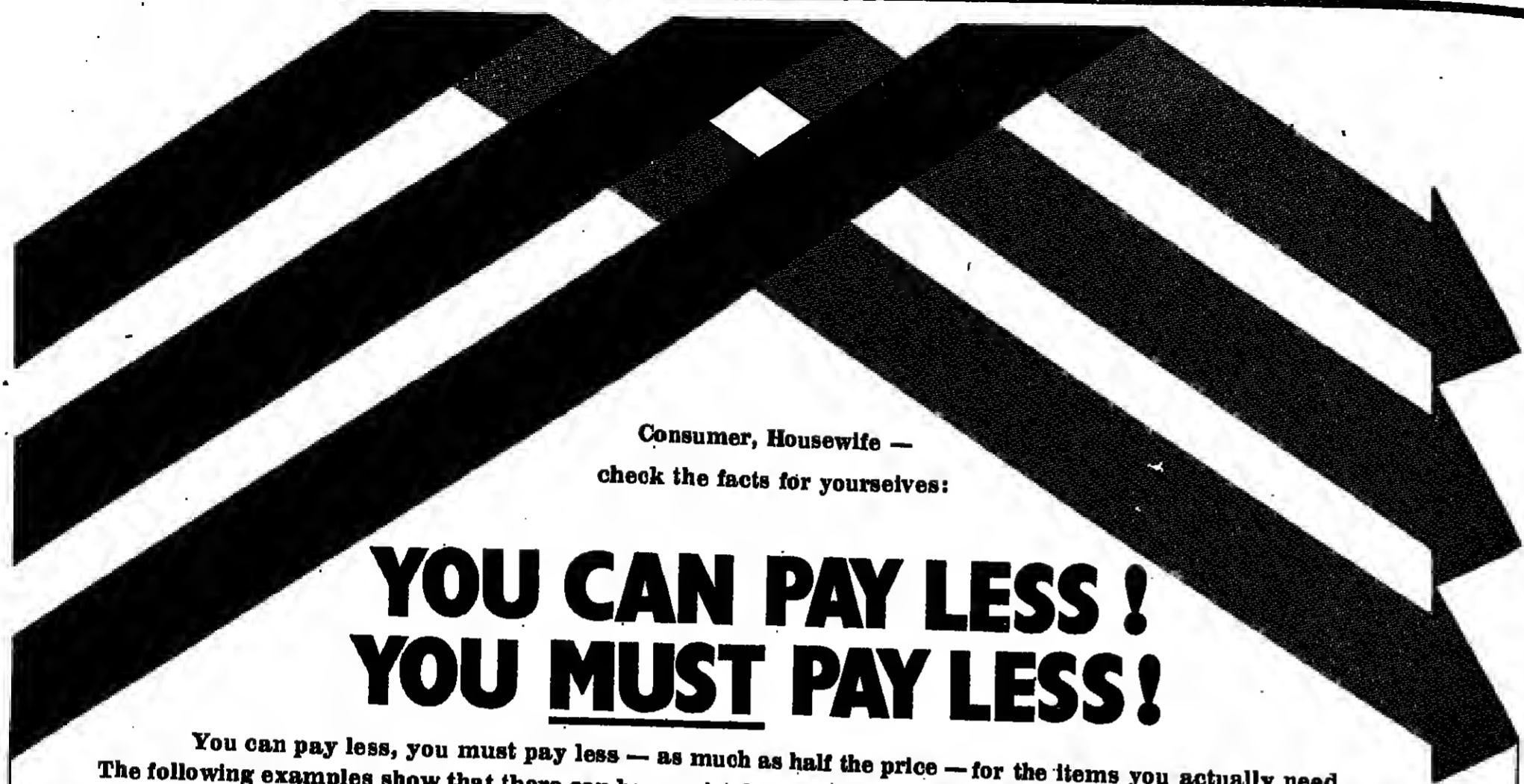
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ADULT	£ 200.-	£ 300.-
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مكننا من الأصل



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You can pay less, you must pay less — as much as half the price — for the items you actually need. The following examples show that there can be no mistake: inflation is soaring wildly because you are allowing it to do so.



FRUIT AND VEGETABLE BASKET:

Indicates the average weekly consumption of a family of four: 4 kg. potatoes, 2 kg. eggplant, 8 kg. carrots, 1.25 kg. cabbage, 2 kg. apricots, 1 kg. cucumbers, 2 kg. tomatoes, medium head of lettuce, 1/2 kg. paches, 1/4 kg. lemons, 2 kg. onions, 2 kg. grapefruit, 2 kg. oranges.

JERUSALEM
IL294.50 — 48 Rehov Yafo
IL230.50 — Mahane Yehuda market

TEL AVIV
IL309.75 — 59 Rehov Sheinkin
IL178.85 — Tnuva Hyper Shuk
IL225.95 — Super Sol
IL257.50 — 41 Rehov King George
IL237 — Carmel Market

HAIFA
(not including lettuce and oranges)
IL210.50 — 18 Rehov Nordau, Hadar
IL192 — Teplit Market, Hadar



FURNITURE: DINETTE SETS:

Includes: enlargeable wooden dining table. Shapes: round, long, square or oval, plus 4 or 8 chairs. Price in IL for dinette set:

JERUSALEM:
IL24,500 — 81 Rehov Herzog, Italian make, 6 chairs
IL8,140 — 81 Rehov Herzog, Rimon, 4 chairs
IL10,950 — 81 Rehov Herzog, Hazorea, 4 chairs

TEL AVIV
IL33,340 — 124 Rehov Ben Yehuda, 4 Nagarim, 8 chairs
IL11,000 — Hamashbir Latsarohan, Dizengoff Centre, 6 chairs
IL30,825 — 124 Rehov Ben Yehuda, 4 Nagarim, 6 chairs
IL8,782 — Hamashbir Latsarohan, Dizengoff Centre, Ginat, 8 chairs
IL17,350 — Hamashbir Latsarohan, Dizengoff Centre, 6 chairs (fabric back)

HAIFA
IL12,100 — 88 Rehov Ha'aliya, 8 chairs
IL12,975 — 50 Rehov Frischmann, Elizabeth, 4 chairs
IL8,140 — 50 Rehov Frischmann, Rimon, 4 chairs
IL9,810 — 50 Rehov Frischmann, Mini Flord, 4 chairs



SHORT TROUSERS:

Locally made summer shorts, 2 front and 2 back pockets. Size 8, Polyester-cotton mix.

JERUSALEM
IL220 — 41 Rehov Yafo
IL129 — Commercial Centre, Ramat Eshkol
IL170 — Commercial Centre, Kiryat Yovel
IL180 — 4 Rehov Havatzelet

TEL AVIV
IL280 — 100 Allenby Rd.
IL140 — 52 Rehov Ben Yehuda
IL180 — 22 Rehov Ben Yehuda
IL250 — 81 Rehov Ibn Gvirol
IL150 — 85 Rehov Nahlat Binjamin
IL250 — 125 Rehov Dizengoff

HAIFA
IL285 — 18 Rehov Herzl, Hadar
IL85 — 17 Rehov Yafo (workshop)
IL219 — 2 Rehov Herzl
IL229 — 183 Sderot Hanassi, Central Carmel



SWEETS BASKET:

Includes: 1/4 kg. soursweets, 1/2 kg. wafers, 1/2 kg. Petit-Beurre type biscuits, 10 packets of chewing gum, 2-70 g. packets Bis-Li. Price of Basket in IL:

JERUSALEM
IL124 — Shopping Centre, Ramat Eshkol
IL118 — 20 Rehov Ben Malmon, Rehavia

TEL AVIV
IL125.85 — Super Sol
IL78.55 — Tnuva Hyper Shuk, Rishon Lezion
IL124.70 — Consumers' Union Supermarket
IL103 — 42 Rehov Levinsky
IL99.20 — 84 Rehov Nahlat Binjamin

HAIFA
IL123.80 — Rehov Hehalutz
IL78.55 — Tnuva Hyper Shuk

In this issue



On the cover:
Art work by Alex Berlyne

Page	Page	Page
Jono Borotou spends a day with Jehen Sadat. 4	Richard Nowitz takes his camera to the Mahanayim Folk Festival. 12	The Art Page. Round the galleries with Meir Honan, Gil Goldfino and Ephraim Harro. 22
Shelom Cohen delves into the double mystery of Egypt, after accompanying Deputy Premier Yadin there. 6	Ruth Mason describes some innovative programmes at Tipat HaIav. 14	The Weekend Dry Bones. 23
Wolf Biltzer finds that organized American Jewry is far from united over the settlements issue. 8	The Book Page. Reviews include Nicholas Bethell's work on the pre-1948 Palestine imbroglio; Shlomo Shatz's perspective on American history; Tutankhamon and Egyptology; a Napoleonic war novel; an Israeli diamond thriller; and Dov Ben-Meir's overview of the Histadrut. 16	In the Foster Fullest: Cinema listings (B-C); Folk, by Jenifer Arenstein (D); Matters of Taste (E); Bridge (F); Media Week (G); TV-Radio schedules (H-I); Kishon (J); Curtainraisers (K); Theatre (M); Chess (N).

תורה ודעה ALYAH & ABSORPTION INFORMATION COLUMN הוראה והשכלה

Successful absorption is a key to increased aliyah. The Ministry of Immigrant Absorption and the Jewish Agency are presenting this column as part of a series of articles designed to provide olim with information in various fields, practical advice, reports on changes in regulations, employment and housing opportunities, and stories of olim now absorbed. It is obvious that the column will not be aimed at the same reader each time.

The column is written by a staff of freelance writers, most of them olim. The views they hold are their own.

We are hoping that enough interest in this effort will be generated to encourage reader response, which will allow us to tailor the content to demand.

It is not our intention to receive and reply to specific complaints of olim, but we will select problems encountered as subjects for future articles.

Readers can contact us by writing to the ENGLISH PUBLICATIONS DIVISION, Department of Information for Olim, P.O.B. 818, JERUSALEM.

CHILDREN'S ACTIVITIES FOR THE SUMMER VACATION

The end of June is approaching and the schools will soon be closing for the long summer recess. How will your children be spending their summer vacation — outings? Summer school? Camp? Or just hanging around the neighbourhood?

Many, if not most, Israeli children spend a good part of their vacation attending summer camps (kayonot). These kayonot, both the privately and the publicly run versions, provide the main framework for kids to fill their summer morning (and sometimes afternoon) hours — to the great relief of their mothers. Supervised by licensed counsellors and teachers, the children spend the day engaged in a variety of activities, helping them to develop their hobby interests and expand their knowledge, such as arts and crafts, painting, viewing films, hikes, swimming and classes in specific school subjects. Of course, the degree, intensity and

availability of activities varies with each individual kayona.

SUMMER ULPANIM FOR OLIM
The Ministry of Education, in conjunction with the Ministry of Immigrant Absorption and the Aliyah Hanoar Department of the Jewish Agency, sponsors special summer ulpanim for children who came on aliyah after January 1, 1977. Within this specialized framework, the oleh child studies the Hebrew language as well as Jewish and general subjects in a programme designed to help him catch up to his class on work done during the previous year and to prepare him for the coming school year.

Summer ulpanim usually take place at schools in vicinities housing fairly large concentrations of olim. Classes generally begin the first week of July. The ulpanim are intended for children at the elementary, intermediate and high school levels. Classes are generally held

4-5 hours a day, five or six days a week.

Children who participate in the ulpan programme can join a municipal kayona for the remaining month of August if there is space available.

Some ulpanim offer longer programmes lasting until 1.00 p.m. The Ministry of Immigrant Absorption conducts organized play and recreation activities during these extra hours. In some of the ulpanim, the children are taken to a municipal kayona after their morning studies to participate in recreational activities together with the children of veteran Israelis.

Most of these summer ulpanim are free of charge or have a minimal fee. Transportation from place to place, as mentioned above, is free.

For further details about summer ulpanim, please contact your child's school principal or the education coordinator at the Ministry of Immigrant Absorption district office nearest you. Also look for advertisements in the various newspapers regarding registration.

Generally registration takes place at the child's school. Parents of those children who are not yet registered for school or have arrived in Israel during the summer vacation should contact either their caseworker or the education coordinator at the Ministry of Immigrant Absorption.

In places where no post-elementary school ulpan facilities are available, you can register teenage children at one of the Youth Aliyah summer ulpanim, sleep-away facilities designed for junior high school and high school students. For more information about this type of ulpan framework, contact your child's school principal or one of the Youth Aliyah (Aliyah Hanoar) offices located throughout the country.

SUMMER ACTIVITIES FOR ALL CHILDREN

Municipal Day Camps
Israel's network of municipal day camps is quite extensive. These municipal facilities are much less expensive than private camps. This year the fee for a three-week session is approximately IL450 for a half-day programme (until 1:00

p.m.) Prices differ in each locality. Many municipal camps conduct two three-week sessions per summer. Families who are in financial need can sometimes receive reductions by applying to the local authorities.

The Education and Culture Departments of the various municipalities are responsible for publicizing the details (dates, places, etc. regarding their summer camp programmes. Additional inquiries can be made directly to your child's principal, as he should be in direct contact with the organizing bodies.

Private Camps

Private camps offer your child the widest range of recreational activities, including hikes, organized swimming, nature tours, horseback riding, classes in arts and crafts, shop, etc. The camps generally run until 3:00 p.m. daily. The average fee for most private day camps is IL300 per session. No reductions are given to families in financial need. Though they are considerably more expensive than their municipal counterparts, many parents prefer the private camps because of their locations and wider range of activities. Private sleep-away camps are also available. These sleep-away camps are usually located on kibbutzim, moshavim or in resort areas near the sea. Many large corporations and institutions of higher learning maintain their own private summer camps for their employees. Various philanthropic and volunteer organizations, such as WIZO, sponsor summer camps for children of working mothers or those who come from large families. Details on these camps can be obtained at the various branch offices of those organizations.

For those youths who want to earn some extra money during their summer vacation, there are a limited number of positions available to high school age students. Some hospitals, offices, book-binders, metal workshops and even social work organizations offer temporary summer jobs to interested youth. Young people who are interested should contact the youth division of their local labour exchange (Lishkat Ts'asoakal).

We have tried in the limited space of this column to list some of the many possibilities that are available to children during their summer vacation. In addition, we suggest that you follow the newspapers (especially the Hebrew Press) for ads and notices and also check municipal bulletin boards. Also contact your child's school principal or other parents who have children of the same age. Whatever your sources, act now — most programmes start in July. (G.M.S.)

Conclusions:

Housewife, Consumer, Citizen: Don't wait for us to publish ALL the data culled from ALL trade service branches. Don't wait till the accounting is completed — do it yourselves now!

You can — you owe it to your families. Save large sums each month — if you check prices, and don't give in immediately to every demand made on your pocketbook.

PRICES WILL DROP, ONCE YOU INSIST ON IT.

The money you save should be invested in savings programmes, government securities, foreign currency accounts. That's how you should fight inflation, and that's how you'll look it!

**WAR IS DECLARED
INFLATION IS THE ENEMY**

**VICTORY IS VITAL
WAR-ON-INFLATION BOARD**

A SHINY BLACK Mercedes 460 emerges suddenly from the depths of the presidential residence and, without braking, shoots past the entrance to the heavily guarded compound and onto the Corniche El Nile, one of Cairo's most modern thoroughfares.

Instantly, four identical sedans, which have been standing by for half an hour, motors racing, follow with their cargo of burly security men. A white police car with flashing blue lights and a grating siren appears from out of nowhere to lead the convoy through the city's congested streets. A helmeted patrolman on a motorcycle directs oncoming traffic off the road.

It is 7:30 a.m. Mrs. Jehan Sadat is en route to Shebin el Kum, capital of the Menoufia governorate just north of Cairo. Menoufia is the native state of her husband, President Sadat, of Vice-President Hosni Mubarak, of Sadat's special assistant and former war minister, Mohammed Gamasy, and of Deputy Prime Minister Hassan Tahamy.

A bundle of energy who thrives on work, Egypt's first lady has been up and about since 4 a.m. doing household chores, studying for her Ph.D., and preparing for a visit from her daughter-in-law. During the 40-minute drive to Shebin el Kum she will read over the speech she plans to deliver to local women leaders, and review the agenda of the Menoufia People's Council which she has chaired twice a month for the past four years. Later in the afternoon, instead of resting on the return trip to Cairo, she will write another of the poems which appear occasionally in *Al Ahras* under a pen name — "If I signed them Jehan Sadat I could never get a genuine, honest appraisal of my work," she maintains.

The Mercedes sedans lurch past slow trucks and stalled buses, and weave in and out between cars, bicycles, and some of Cairo's nine million residents on their way to work. Outside the city, the highway, which follows the Nile, narrows; turbaned peasants in long djellabas; mud huts with thatched roofs, and small banana plantations flash by. The soil is brick red. Children balance straw baskets laden with grain on their heads; men perch on donkey carts hauling produce; women hang out ragged, sunbleached laundry. They all crane their necks for a glimpse of the VIP whizzing past. The few who spot Mrs. Sadat wave joyously.

It is this public adoration — "how the people cheer me, greet me, respect me, and love me" — that has given Jehan Sadat the courage to become an anomaly in the conservative Arab world, a first lady who regularly appears in public, who devotes her days to improving the lot of women, war orphans, and invalids, and other disadvantaged people. Her predecessor, Mrs. Nasser, rarely left the presidential compound.

Although Egyptians have never sheltered and cloistered their women in true Middle East fashion, many of them were critical when Mrs. Sadat began travelling abroad alone, voicing her opinion on controversial matters and (well before peace was in the offing) corresponding with Israeli women.

"I knew it was easier to be the type of presidential wife you read about in newspapers," she says. "Just meeting official guests, inaugurating welfare societies, attending fashion shows. But it was not for me. If I chose the more difficult way, it was because I



The life of Egypt's first lady is a mixture of politics and family, of public figure and private person, discovers JOAN BORSTEN in an exclusive interview.

A day with Mrs. Sadat



could not stay at home when there was so much to be done, even if it meant being criticized at first and suffering a great deal."

THE CONVOY crosses a Nile bridge into Shebin el Kum, a dusty provincial city, population 20,000.

The sedans stop before a two-storey cultural centre as a row of young soldiers snap to attention. There is a picture of President Sadat above the entrance to the centre, as there is in an upstairs office where the 46-year-old first lady, sitting on a black plastic

couch, sips at a Turkish coffee.

She has limited her jewelry to button earrings, a single gold wedding ring, and a watch. She wears open-toed high-heeled sandals, a simple — tunic-style — long-sleeved print blouse and a matching mid-calf skirt — made, she says, of local cotton by a Cairo seamstress who turns out one such outfit a day for a modest 15 Egyptian pounds (IL550). Mrs. Sadat can afford better; her capable management of the family's finances over the years has reportedly made them wealthy. But she is keenly aware that imported fashions do not become the first lady of a poor country, and is very sensitive to the charges of "frivolity" and "extravagance" levelled against her by the anti-Sadat Arab press and also by some of her husband's supporters.

Ostensibly she has come to the cultural centre for a meeting with local women leaders. But Jehan Sadat is also a political person whose interests in Menoufia go beyond social and charitable activities. Before addressing the auditorium overflowing with enthusiastic, emotional women, she spends 20 minutes discussing the recent election results with the governor and his all-male entourage. This is neither polite, dutiful conversation nor idle chatter. Green eyes shining, she talks like a pro about who won, and by how many votes, and the significance to her husband's party of each mandate.

Then Mrs. Sadat joins six men on the podium — a tangible result of her campaign for equality among the sexes. A decade ago when, as wife of the country's vice-president, she called her first meeting in Menoufia, Jehan Sadat spoke from the rear of the hall where she sat with a handful of local women. "I knew," she says now, "that if I gave my speech from the stage the men present would label me 'straightforward,' 'open,' or 'modern' — all characteristics Egyptians dislike in women. I didn't move to the front until many meetings later when I felt they knew me, liked me, and trusted me. Today, even in conservative Upper Egypt, no one says a word when I sit on the rostrum."

A representative of the local women's organization praises Mrs. Sadat's achievements, as does Safeya Hafez, who is a member of parliament thanks to the first lady.

"After my husband came back from Jerusalem, I telephoned him to say, 'It is the women of Egypt who most wholeheartedly support your peace initiative. You must translate your thanks into something concrete. My husband decided to guarantee women 80 seats in parliament, one of which Safeya won.'"

Mrs. Sadat puts on blue tinted glasses and without rising from her seat reads a prepared text. In simple Arabic, using clear-out examples, she tells those gathered that with the coming of peace their role as Egyptian women has changed. They can no longer sit at home, she insists. They must go out and fight poverty, illiteracy, and disease. They must improve their lot in life.

"Look to me as an example," she suggests. "After I raised four children I enrolled at the university and got a degree. Now I am teaching. You must make an effort. There are no obstacles you cannot overcome. You must all try to be better mothers, wives, and citizens."

TEN MINUTES later, after a short drive from the cultural centre, she is already chatting to

her B.A. in Islamic Literature at beams. At 17 she married an unemployed army officer just released from prison for having worked against his country. The next quarter century she spent raising her four children and managing the family home. She was not until 1972 that she fell back to return to school — to study Egyptian women that is — dependence and self-reliance. She hinges essentially on a solid education, and to show her husband and children that she was capable of more than just a household and mother.

Now she is a lecturer at Cairo University — the only "employed" first lady in the world, believes her close friend Amina Said, director of the prestigious Dar El Hilal publishing house.

"No one gave me that degree. Like everyone else at Cairo University I signed my exam with a secret identification number. And I worked hard. Three out of four years I was number one in my class, which earned me the privileges of teaching. The only public money I accept for any of my work is my university salary. It isn't much, Egyptian pounds a month (IL1870), less than half of what my *sufragi* earns, but I take my effort to get an education."

Women rise and politely ask questions. Mrs. Sadat promises to look into a request for a new child care centre — "but you must send me a letter stating how many babies are involved" — and public aid to private schools. Pragmatic and tough, she reprimands those who ask her to push for a three-year maternity leave at half salary. "It is a very bad idea and unproductive," she says forthrightly. "If I were a man and such a law existed, I would never hire women." She also opposes a request that the state okay a three-month maternity leave for women having their third or fourth child — "You know we are trying to cut down on the birth rate, not encourage it!"

Another word of advice — "try not to quarrel with your husband. It will make a difference in the home" — tends to stress the fact that Jehan Sadat's definition of sexual emancipation does not live with that of militant Western feminists (who frequently criticize her as "less than a revolutionary"). The first lady may advocate professional and social equality in Egypt, but she also stresses family harmony and insists that the wife's most important job is raising children.

Middle-class women, most of them more conservatively dressed than their urban counterparts, now approach the first lady with hand-written petitions. Mrs. Sadat's efficient press secretary, Ahmad Fawal, a former TV news commentator, says that his hard-working boss studies and answers all such requests (which often deal with alimony and marital injustices), as well as about a thousand other letters (which she receives each month from other parts of the country).

The loudspeakers blare Arabic music. Mrs. Sadat rises and gracefully inches her way through the throng of women, shaking hands and occasionally greeting an acquaintance. Egyptian-style (briefly brushing cheeks, once on the right, once on the left, while floating a noisy kiss into space).

TEN MINUTES later, after a short drive from the cultural centre, she is already chatting to

People's Council, a mini-council for the two million people of the Menoufia govern-

ment. Approximately 100 council members and representatives of various agencies, all men, are seated in what closely resembles a turn-of-the-century Egyptian courthouse. Mrs. Sadat is seated in the cabinet, yet another native of Menoufia serving in an elevated position. She outlines the meeting to her by saying "Bismillah" (in the name of Allah, the most Gracious, the Most Merciful). Fans suspended from the ceiling whirl ineffectively in the 40-degree heat. Great gusts of oppressive air blow in through the open windows.

Watching Mrs. Sadat work with council members, watching her field questions on irrigation and fertilizers unaided by advisers, watching how skillfully she runs the two-and-a-half hour meeting, lends credence to a belief voiced by several journalists stationed in Cairo. They say that Jehan Sadat is politically ambitious, not unlike another first lady, her friend Imelda Marcos, governor of Manila. Several years ago Egyptianians took so seriously rumours that she wanted to be vice-president that Sadat himself had to issue a public denial. It is also said in gossipy Cairo — but firmly rejected by those who know and work with her — that the first lady is already a major force to be reckoned with in the internal Egyptian power structure.

AT HOME in Cairo several hours later, the first lady looks cool and crisp in another cotton two-piece dress, though she has just come from supervising final exams at

what is interesting is that she doesn't go directly to her husband to solve our problems."

The first lady, known here by her maiden name, Jehan Safwat Rnoui, confirms that she appeals only to the president when Monoufis shares a problem with other governors.

"Once, for instance, a rise in the price of flour affected all of us. So I told 'him' and 'he' phoned the responsible minister. But if the problem only concerns Menoufia I prefer to find my own solutions. I like to depend on myself. And often the solution is directly opposed to government policy. But it doesn't matter. When I'm sitting here I forget about everything but my duty to the people."

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AT HOME in Cairo several hours later, the first lady looks cool and crisp in another cotton two-piece dress, though she has just come from supervising final exams at

the university. Jehan Sadat the tough, accomplished politician has vanished, to be replaced by a graceful, soft-spoken, unpretentious president's wife. She was not privy to one of Egypt's best kept secrets in years — the decision to launch the 1973 war. The influence she has over her husband is "limited," she says. True, she frequently urges him to take action in specific fields, and does inform him when she feels a particular government official or policy is not in harmony with the regime.

"But he doesn't always listen," she insists. "He has his own channels for checking things out, a group of people he relies on — Hosni Mubarak, said Mari, Mustafa Khalil, and Mohammed Gamasy."

The Sadats have been renting their grey and white palace from the government for the past 18 years. In true Egyptian fashion, the Sadats' son and daughter-in-law live in an upstairs apartment. So does Jehan's mother, an independent, outspoken woman who was born and raised in England. A policeman's daughter, Jehan's mother settled in Cairo after marrying an Egyptian who was studying at Cambridge.

The home is ornate, more European than Oriental, with sculpted ceilings, hanging crystal chandeliers, satiny couches, and textured wall paper. The magnificent Persian rugs and valuable *objets d'art* are all government property, says Mrs. Sadat. The paintings and knick-knacks belong to the Sadats — "A French artist was here last week and reported sadly that we own nothing worth anything," she

says, "Not that I care. I bought it all for very little when we were first married and I still like it."

Under the antique clock, a gift to the Sadats from the Pope, is a complex redispot. In the entry hall are red cloth roses. Both are examples of the first lady's domestic skills, completed recently to prove to her family that "I can still do something with my hands."

She wanders through the palace, nostalgically touching framed family photographs, one taken at Ismailiya the day before President Sadat made his historic visit to Jerusalem. Despite the fulfillment she finds in her two pet projects — Talla (a self-help village outside Cairo) and Faith and Hope (a rehabilitation centre for war orphans and invalids) — Jehan Sadat's happiest moments are still those spent with her husband, three daughters, one son and two grandchildren.

On a wall of her book-lined study is a picture of the exiled Shah. "What is happening today in Iran is not the real Islam and is giving our religion a bad name," says Mrs. Sadat, an observant Moslem who fasts and prays but is against "fanaticism." She frequently tells young Egyptian women that they can follow the precepts of Islam without becoming slaves to religion, and urges them to abandon their headscarves and *mitiyahs* (long, all-encompassing dresses).

Something reminds her of Prime Minister Begin, a man she likes personally although she wishes he "would realize that some of his speeches make our position in the Arab world very difficult." She melts when Ezer Weisman's name is mentioned. "We like the Weizmans very much. And do you know he sent me chocolates on my anniversary? It's little personal touches like that which make a difference."

"We just need to begin communicating," she says. "And we will, because we are both nice, kind people. But so are the other peoples of this region, also the Palestinians. Really, sometimes the Palestinians do things that are foolish, that make me angry, but I always forgive them because they are a frightened, poor people without a homeland. They must have a land to call their own, like all of us. They are so frustrated and unhappy. You must find a way to forgive what they have done, just as we have forgiven you for bombing a children's hospital here in Egypt. And they do want to live in peace, to work their land. You will see, even those who originally came from Haifa and Jaffa will be happy to have a state in the West Bank. Then there will be peace for all of us in the region."

The first lady pulls out a photograph of her granddaughter, Jehan, born during Anwar Sadat's visit to Jerusalem 19 months ago. "We say that she arrived prematurely because she was determined to be here when peace came," says the proud grandmother, "and that she has big, protruding ears because I'll all of us she is straining so hard to hear all that is being said." □

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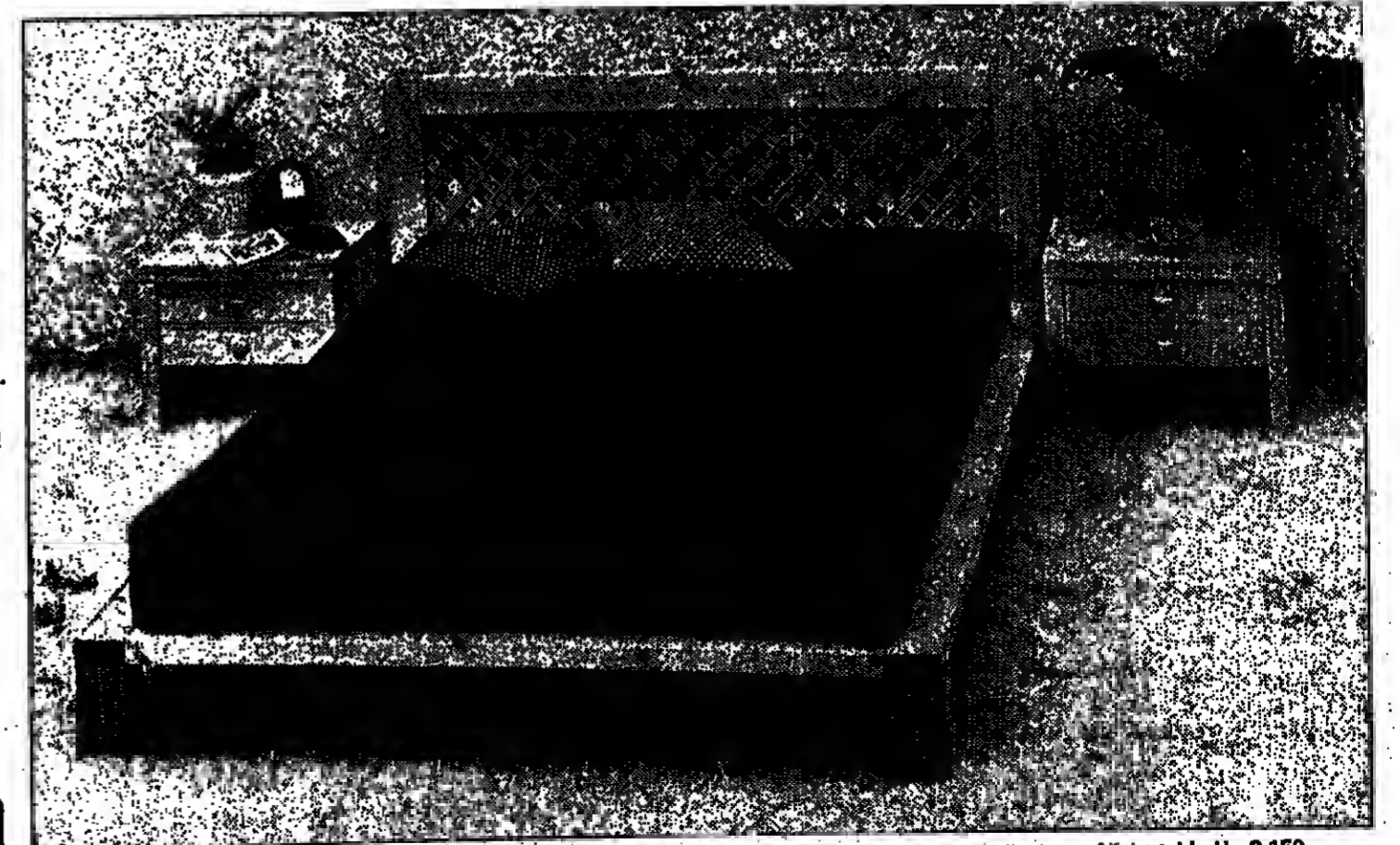
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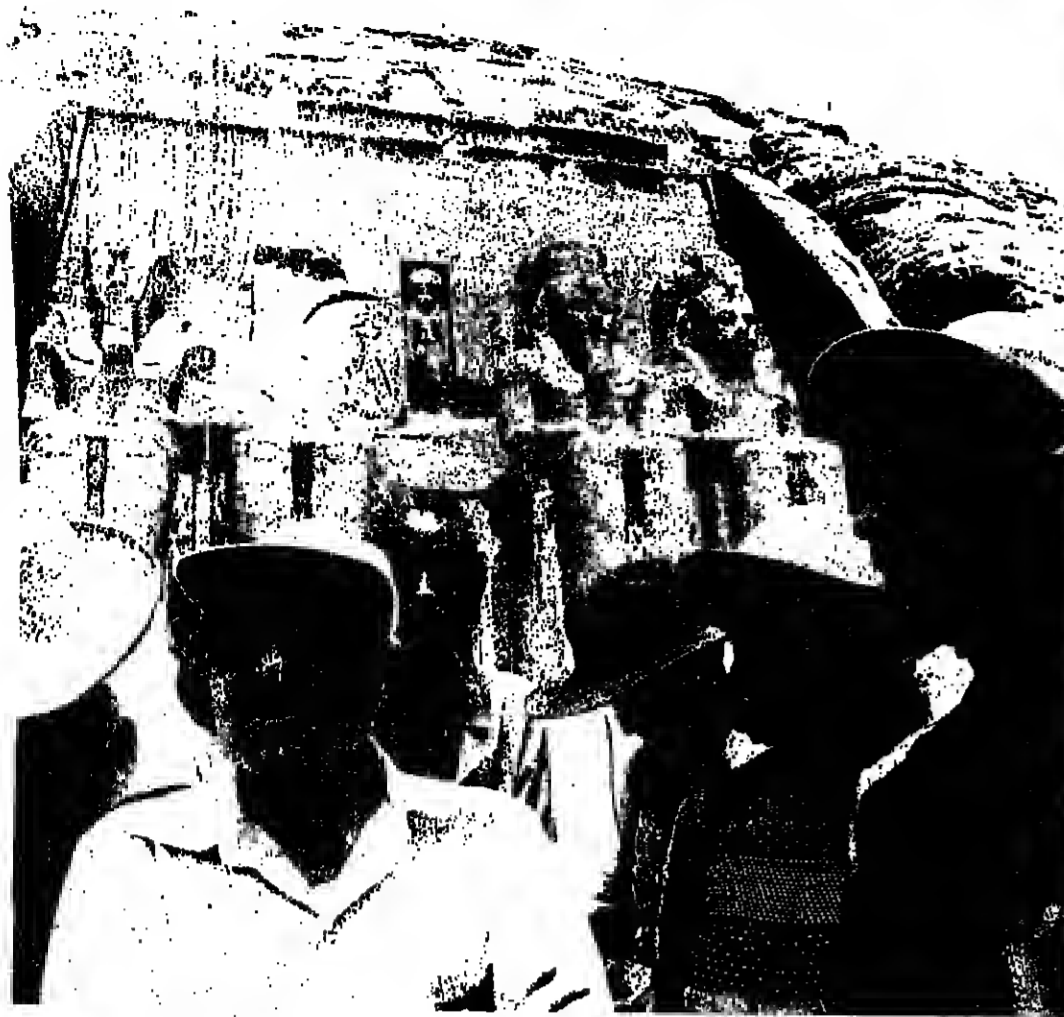


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(I.O. Hanania Herman)



(P.I.O.)

OTHERS HAVE been there before, but it will take a long time before an Israeli can feel blasé about landing in Egypt. Until there is full "normalization," we will probably go on talking in "frsts." So I pinch myself as our plane circles over Cairo airport. There is a sudden silence inside our Israel Air Force Dakota as we descend — the world-wise and even the cynos are quiet. Yes, there it is, the Israel flag flying, and all the usual paraphernalia — red carpet, guard of honour, and so on.

Routine? Strange, after a couple of days one forgets, and one has to pinch oneself again on the street as one passes an Egyptian soldier in drab denim, or in some baroque room in the Foreign Ministry in Cairo, as one is arguing with fellow journalists during a private Israeli press conference with Yigael Yadin.

Make yourself at home. Alas, we walk in the tracks of officials, ebering their well-known hospitality (though we, the media party, pay our own way, which is as it should be). Surely we should be seeking out the "people," the soul of Egypt, Cairo to begin with. Little time for that in our impossible six-day schedule, so we look sideways, snatch conversations while diligently listening to official blarney, lines ending with autonomy, or normalization, good faith, and framework.

IS THIS heightened awareness of "frsts" reciprocal, do our opposite numbers also pinch themselves? The mind races as we exchange official smiles and handshakes. The (henceforth, add "seeming") people in the streets, the anonymous Egyptians, do not smile, they laugh boisterously on hearing we are from Israel, and bless me, already, in some places, they somehow know before they are told. I have rediscovered the wheel — Egyptians are a nice, jolly people.

By now I am an Arabist, one of those who never wrote about Egypt before going there. By the end of the week I have Egyptian friends who embrace and kiss me goodbye.

Double mystery

There are two Egypts, modern and ancient, and they are equally mysterious and exciting for the Israeli visitor. SHALOM COHEN, who accompanied Deputy Prime Minister Yadin's delegation to the once forbidden land, reports on his visit.

We Israelis are in so much of a hurry. We must see and do everything — anyway, our official itinerary leads us on a dervish dance. We shall do Cairo, travel down to Nubia on the Sudanese border, traverse the Delta and take in Alexandria. A Druse MK in the official delegation, observing the rather primitive labour in the passing scene, is censorious. "And this country has been in existence for thousands of years, huh!"

"It's grown old, and perhaps wise," I spring to the defence, adding that perhaps its leaders are now searching for the secret of national rejuvenation — hence the peace.

Our minds are split three ways, and we travel in three dimensions. There is the forbidden city, Cairo; there is Egypt, constantly submitted eub-convulsively to the litmus test of the Israel connection; and back in time, there is ancient Egypt — but even here, there is a connection with our Israeli predecessors, as Yadin's archaeological commentaries frequently remind us. It's quite complicated.

Rameses and Tutankhamon, innocent of our recent wars (though with their comprehensive after-life insurance, they should be well-informed) try to intimidate us. It's easy to be paranoid about the pharaohs. Those ancient Egyptian gods, those ancient Egyptian gamesmanship. Sitting for their portraits in stone, they growled at the sculptor — "Sam, don't make it short," and the sculptor got the message: a hundred times bigger. So the colossal, at Saqqara, or at Luxor, or at Karnak, or Abu

Simbel — they are designed to intimidate, not specifically us Israelis, or... or us also? I don't know for sure, but I guess, diplomatically, one can speak freely when it comes to the ancient lot, since I suppose, only a supposition, there's no present identification with our present Cairo, official or ordinary. Maybe this is a faux pas. I cease to worry, we have our own Jewish identity problem. These scraps of thought run through my mind while shaking hands with a fixed smile.

WHENEVER we looked at one of these pharaohs there was always the feeling that someone in the group was going to ask Yadin whether this chap was good for Yiddis. And someone invariably did. Intimidating. The tremendous colonnades, incredible carvings, brightly coloured frescoes fresh as though painted today. We are ants circling an obelisk. I wanted to say, but didn't, that they took Arab labour from their territories, and where are they now? But they tell me that all Cairo is built by Arab labour. Overpowering.

A press colleague, a sabra, asks me rhetorically, "What have [Israelis] got to show?" My nascent patriotism aroused, I sagely respond that size and stone are not everything. There is the word. And I felt I even meant it. For one, it is inhumanly hot there in Nubia. And Jerusalem looked fine, just fine, when we got back. I thought later, after this discovery of Egypt, that we will need to rediscover ourselves away from all the pharaonic before the

regional tidal wave. Flimsy hopes. The pretty girl vendor in the Cairo market, demure, no hard-sell, far from Nubia, sells her trinkets, little replicas of the massive structures we saw, and since we generally feel sorry for everyone in the heat, we buy one, probably at treble the price.

DR. SHEKHATA Adam (his visiting card has Mohammed at the end of his name, but everyone called him Dr. Adam) was as impressive as Rameses.

He is a leading Egyptologist, was in charge of that gigantic shifting of Abu Simbel temple in toto, and what a privilege it was to have him as our guide. Unflappable, always neatly dressed, wearing a jacket in the heat, he quietly led us for days through tombs and temples, along desert tracks; witty, he explained everything loudly and with scholarly sobriety. The contrast with Yadin's irrepressible, colourful manner was striking.

I have tramped along with Yadin in the Dead Sea caves area, at Hasor in Galilee, and it was just the same here. Yadin can pluck up a fig leaf and say "I won't say that this was the one used by Adam and Eve, but it could be" — and in the end it will be proven that it was.

Yosef Aviram, veteran secretary of the Israel Exploration Society, perceiving by my side, confides to me: "There's nobody like Yadin."

I JUMP — intentionally, for the expedition is one constant trapeze act — over the huge feet of some pharaonic colossus, topless. I

repeat an old and very precise Jewish complaint: tired feet.

Driving through the flat Delta from Cairo to Alexandria, there are more hours, fast. I resolve to calculate how large Egypt really is. As we all know by now, the plane you can see the western edge of the Suez Canal and the green silver along the Nile, the Delta, quite big; some of the arid some developments, and an occasional enterprising vendor selling genuine trinkets. Certainly, the sites are all little commercialized.

Yadin told me he can read about 80 or so hieroglyphs out of 10 — or was it 800? The heat sours the memory. Learned sources said Dayan, who visited Luxor shortly before, knows only a few.

Yadin and Adam together were extremely entertaining, as well as immensely knowledgeable. Spontaneous laughter frequently echoed in tombs or in museums as they exchanged scholarly cracks. Yadin, for example, seeing a certain hieroglyphic stele, said, "Ah there it is..." and read for us the reference to Israelites. He was told by Adam — tongue in cheek — that the other side of the stele talks of the Libyans. "When the Libyans come, turn it round," Yadin stressed.

After a while they were both keeping up a dialogue about "Master Rameses" and his quirks. Yadin the archaeologist and scholar was in his element, apparently much more so than Yadin the politician. He repeatedly quoted himself, from his own archaeological works.

I EXPECTED Luxor to be a mud village, but it's a built-up town with many hotels, off-season a meal setting for a mood film; antique florae line the riverside, the drivers snoozing or pretending to be waiting for passengers. Faded signs in French add to the old-world atmosphere. Large tour houseboats called Tut, or Sudan, are docked, presumably waiting for winter. We lodge in the nostalgic Winter Palace Hotel — only the contessa and the grand ball are missing. We take a ferry boat across the Nile to Karnak. Magnificent ruins, a city, part of ancient Thebes, for sheer expanse and grandeur probably unrivaled.

At night, and there is a brilliant moon, Adam and Yadin leading, we walk through a son of a gun display, walk, because we take it in stages, stopping with the guide for the next part. It lasts a long time, and the play of light on the composition in stone hypogea. After you've passed through the densely colonnaded temple and sanctuary, you get to a high auditorium for a perspective commentary and view in the

round. As at the Gizo pyramids *son et lumière*, the narration is fine, but unfortunately at times verges on kitsch propaganda. The Ghost of Dayan. When we reached Karnak at dusk, we were met, as in other places, by a small group of *Jellahim* and kids, all clapping for Yadin, but shouting "Dayan, Dayan." From way off, we saw Yadin and his aides joining the applauders, Carter-like, and soon we heard the amended cry "Yadin, Yadin."

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An official, Samil, one who takes care of visiting press and who sweated it out with us the whole week from morn to night, a quiet fellow, suddenly went into a bawling fury. It was upon seeing one of our reporters photographing an old man sleeping at the edge of a park. It happened again a day later, when another reporter snapped a young Egyptian in a *galabiyas* who was apparently performing some ablution on the pavement. Again Samil quivered in anger. I and some others sought vainly to pacify him, explaining there was no bad intention. I could not tell whether he recounted the intrusion of privacy, or thought there was an attempt to show Cairo in a poor light. Samil himself refused to explain. However, he embraced me later.

Cairo offers a warning for our own cities. One didn't have to go to Cairo to know about the slums; and having seen India and the shanty towns in Mexico, one was so to speak, disarmed; and, besides, there are many fine squares and picturesque corners in the vast, sprawling city, of which we saw only a tiny part. But things look worse because of the sooty groyne of the buildings' exteriors — traffic fumes will do the same to our cities in a few years.

I was reminded of El-Arish on the eve of our pullout. The same artist must have produced the large portraits of Sadat that appear in city squares. (The general election run-offs were being held.) In the centre of one large piazza there was a navel-cut tableau of a larger-than-life-size Sadat rising out of a small boat — the skipper at the helm. Below him, huddled, there was a Grecian group of Beduin-looking women all wrapped in black, ready to sail or to disembark.

The two professional Arabists in the official delegation had never been to Egypt before. Prof. Menahem Milson, a mixer, belonged to the literary scene, and he told me he knew so many Cairo streets and quarters from books

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A jarring, incongruous note. We, the press, were sitting in a box-like guard room in the Defence Ministry in Cairo (for a meeting between Yadin and Defence Minister AII), and I spotted on a wall one of the usual field security notices against loose talk. Only this one had a Stuermer-style drawing of a Jew, Magen David on forehead. No doubt absent-mindedly left there, I reflected, deferring my complaint until now.

The Israel armed forces and police created a monochrome impression in the mind's eye after one saw uniforms of the men who provided so much security for the Yadin visit. Such a colourful variety of dress. One officer chap, resplendent in white with gold tassels, reacted courteously upon my admiring his outfit — by complimenting me on my pestilential harness of tape-recorder and camera. The joke was on me.

At last, happy to have my ignorance surprise me. One hardly sees a *keffiyeh* in Cairo. It's not the West Bank, or Eilat or Jerusalem, or Gaza. Western dress in central Cairo against a background of *galabiyas* — those not being sold to tourists (the entire rest of the world must be wearing *galabiyas* by now). And not a single reactionary fez.

I guess that when mass tourism from Israel is permitted, after the first rush for the week's packages tour, most Israelis will be content to spend a long weekend in Egypt (using the well-known Bridge of Sise); and it being so near it should be a good proposition. After the first flush, Israelis will probably continue to visit the usual places in Europe, which is what the (better-off) Egyptians do.

I did learn a tangible something about the mercurial "normalization" from a member of the official delegation. Memi de Shalit, now a private tourism industry promoter (though he hadn't come for that purpose) found that every effort to meet counterparts to discuss general possibilities for investment and the like simply failed. People became invisible. The green light from the top had yet to be given.

In some ways, it is simpler seeing ancient Egypt than attending official meetings and functions, the political level. With the mute ancients there is no pretension of a common language (and we left our Rosetta Stone behind). So with them it's instant "normalization" — just as it seemed to be with the happy-go-lucky Egyptians-at-large. But as far as the average Israeli tourist is concerned, it would be "abnormalization" to go this time of the year, especially to talpae south.

So while governments argue over the "normalization" timetable, for their respectively relevant political reasons, the delay in opening the border to all and sundry has its own unplanned logic. You will enjoy it all the more later this year. *Satanm*, and *lehit'ruot* in Thebes. □

FRIDAY, JUNE 23, 1978

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(Photo: Amikam Shub)

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FRIDAY, JUNE 23, 1978

WHAT IS the "real" NRP? Where does the power in the party really reside? Which way would the party jump in a "moment of truth"? Is Gush Emunim the trend-setter, or merely a raucous minority, which the "silent majority" will one day spurn and reject?

Strong man in the NRP

'Even if they made me switchboard operator, I would still run everything,' says Rafael Ben-Natan, the veteran National Religious Party politician. He discusses the internal struggles between his Lamifne faction and the Hammer-Ben-Meir Young Guard in an interview with The Jerusalem Post's DAVID LANDAU.

Those questions, which have intrigued political pundits for years, have assumed an added relevance now with the appointment of NRP leader Yosef Burg as chairman of the autonomy negotiating team.

Is Burg in fact the "leader" of the NRP, or is he merely a convenient, but impotent, figurehead, a "corpse" as party Secretary-General Danny Vermus is alleged to have described him recently to a Labour Party politician. (Vermus denies that he used the term, but the Labourite gleefully insists that he did).

One older-generation party leader whom even Vermus' most ardent "Young Guard" supporters do not dare dismiss as a "corpse" is Rafael Ben-Natan, chairman of the NRP Actions Committee, chairman of the Executive, secretary-general of Hapoel Hamizrachi, moving forces of Burg's "Lamifne" faction, acknowledged "kingmaker" and master-operator in smoke-filled rooms.

How long, I asked Ben-Natan, had he been the strongman of the NRP? "They say," he answered affably, his bulldog face opening into a modest smile, "thirty years."

He has held pretty well every executive position in the party machine (and, according to insiders, has carefully installed his own loyalists in key slots on the national and local level). He asserted that he could have become party secretary-general had he wanted to force a fight with Vermus at the NRP convention a year ago. ("Young Guard" leader and Education Minister Zevulun Hammer admitted that as the largest faction, we in Lamifne could insist on the secretary-generalship. And in a secret ballot I would have been elected. But I preferred the 'action job' — secretary-general of Hapoel Hamizrachi...") (Despite the merger, 24 years ago, between Mizrahi and Hapoel Hamizrachi, to form the NRP, each retains a complicated residual existence).

"Anyway," Ben-Natan summed up with another winning grin, "even if they made me the switchboard operator — I would still run everything."

As if to drive home the point, an official of one of the NRP-held ministries approached at this juncture (we were sitting in a Jerusalem coffee-shop) and deferentially submitted to Ben-Natan internal ministry documents pertaining to a cabinet discussion the day before.

ON THE "REAL" NRP and the issues of the day, Ben-Natan has very definite views. "I'm for compromises," he declared bluntly. "We didn't come here to build a Sparta, but to build a renewed Jewish society based on social justice. What does more territory give you, if you don't have a healthy society to live on the land?"

In his own Lamifne faction (which, with 30 per cent support in the party's institutions in the largest single bloc) "the vast majority of us are moderates. And that goes for the party as a whole. Take the Knesset faction, for example. Only Rabbi Druckman and Sara Stern are dyed-in-the-wool hardliners, and I can't understand why she is..."

"But take a man like (Eliezer) Artzi. He's a moshavnik, and so he's sensitive to the settlements issue. But apart from that — he's essentially a moderate."



(Aliza Auerbach)

"Even with Hammer and Ben-Meir — they'll kill me if you write this — their extremism is more tactical than heartfelt. I wouldn't bet on how they'd vote at the moment of truth."

BEN-NATAN is equally philosophical about the prospects of the autonomy talks, and, as a man who is as close to chairman Burg as anyone, his reading is instructive.

"Neither side," he said, "is so idiotic as to think that it can persuade the other to accept its own position. That's why the opening

positions are so tough. Anyone with any sense sees that they're just opening positions. I'm in favour of tough opening positions..."

"But in the end, they'll have to compromise. The Egyptians will climb a long way down — and we'll be. Begin will have to compromise over some of his declarations."

"Both sides know that this is going to happen. They must know otherwise why are they sitting together to negotiate over an ostensibly unbridgeable chasm?"

DESPITE his professed confidence that the NRP "Young Guard" would be more moderate at a moment of truth than their present public posture indicates, Ben-Natan plainly has little love for Hammer, Ben-Meir, Vermus and their followers — nor they for him.

Embodied in their simmering conflict is the key to the future of the NRP: whether it will continue on its drift to the right, drawn on by the "Young Guard," or whether it retain its more traditionally centrist stand.

"Hapoel Hamizrachi always saw itself as part of the broad labour movement," Ben-Natan explained. He himself was for years a kibbutznik. "Purify your life with work, and sanctify it with Tora" — that was our motto. "Today, Ben-Natan is in the forefront of the fight against the proposed national health insurance bill in its present form. "It would mean the end of the Hlisdadrut — and the end of Hapoel Hamizrachi too," he asserted.

"I would have blown up the coalition negotiations over this. It was due to my stand that the Likud agreed to a provision stipulating that the health insurance bill must be approved by all the coalition partners."

Ben-Natan seems almost to hanker for the old days of the "historic partnership" with Labour.

There is plainly no such sentiment among the "Young Guard" — and they believe the future is theirs.

"His horse has run its course," one of the leading "Young Guard" men assured me with reference to Ben-Natan. "The tide in the party is flowing against him, and against Lamifneh. Zevulun has taken control. Vermus does his bidding. We're not actually gunning for Burg, because he is a dignified and personable leader. If he wanted to carry on for another term, we would probably not object. But the power in the party is already moving over to us. If there were elections tomorrow, we would overhaul Lamifneh."

HORSES AND COURSES seem to be the "in" metaphor in the NRP. Ben-Natan used it too to express his very different reading of the party's internal situation. "The 'Young Guard's' horse has run its course," he declared expansively. "When they set up their faction, back in 1959, their 'horse' was anti-establishmentism, new blood, rotation of offices."

"Today, 20 years later, they are still there! The same blood, the same faces, the same people still hold the same offices at the helm of the 'Young Guard.' They are older now than we were then when they attacked us for being too old and too long on the job. The youth are disenchanted with them."

The "Young Guard" betrayed their weakness, Ben-Natan claims, by being "afraid to have elections" at the party convention a year ago. Instead, the seats of

various party forums, and the apportioned roughly accorded to the results of the 1972 national elections. Roughly — because Lamifne was awarded an additional 1.2 per cent of the spoils since the "Young Guard" reshuffling bloc agreed to drop 8.7 percentage points from its power-base.

They didn't agree to reduce their own standing, or give us additional seats, because of our pretense, you know," Ben-Natan argued triumphantly. "If we had been elections, we would have got 40 per cent."

The breakdown, for the nationally-minded, is: Lamifne — 38 per cent; "Young Guard" — 20 per cent; "Warhaftig bloc" — 20 (18 and 12 respectively); Likud Utemurah (Rabbi Raphael's former faction) — 20; Moshavim — 10.0; Women's faction — 9; and Hakibutsim Hadati, 5 per cent.

(The fact that the total is 104.5 per cent is one of the vagaries of the NRP, which Ben-Natan tried to explain.)

Relations within the "Young Guard" Warhaftig bloc are not good, Ben-Natan says with unreserved satisfaction. He hopes they will break up. Warhaftig's intention to form the bloc stemmed, Ben-Natan believes, from the former minister's sense of traumatic resentment at his faction (the "Centre Faction") being topped by Lamifne from its long-held position of pre-eminence. The "Central Faction" was headed by Meir Halm Shapira, who was unchallenged party leader until his death in 1970.

AS the "Young Guard" arc for the hump in Ben-Natan's opinion, so too Gush Emunim itself is much less powerful now than it was four years ago. Don't be misled by all the noise and rumour. Anyone can make a noise, and they are experts at public relations. But mark my words, this star is waning."

As to Ben-Akiva's (the NRP youth movement) vociferous support for the Gush (Dr. Burg was elected at a recent Ben-Akiva convention), Ben-Natan dismisses it as "transient psychosis."

"It seemed difficult, in view of Gush Emunim's current messages, to find Ben-Natan's views entirely convincing as regards the waning of the Gush."

But this week did provide the political community with persuasive proof that the "Young Guard" are not as all-powerful as they purport to be.

"Young Guard" leader Yehuda Ben-Meir, MK, aided by the "Young Guard's" spiritual mentor, Chief Rabbi Goren, sought merger with fair means and foul-so-fair, to ensure the election of Rabbi Halm Pardess as Rabbi of Netanya. He failed, and Rabbi Meir Lau won the vote.

"The 'Young Guard' simply wanted to show that they can 'fix' anything," said one political observer (not an NRP man). "They decided that Pardess must be rabbi in Netanya, and Lau in Holon. Well — the results show that they can't always get what they want."

Knowledgeable insiders noted that Education Minister Hammer generally distanced himself from the longtime partner Ben-Meir's unsuccessful efforts — and was thus not tarnished by the failure. Yet knowledgeable insiders saw the hand of Rafael Ben-Natan at work — showing the "Young Guard" and all other comers where the real power still resides.

THE MIGHTY COMBINATION
"HALUAH HAKAFUL" IN ENGLISH TOO!

Classified advertisements for publication on Friday in Hebrew and English can be handed in any day to any approved advertising agency or directly to an office of Haluah Hakaful, so as to reach the main office of Haluah Hakaful by the Wednesday evening preceding publication.

All advertisements so handed in will be translated into English and will appear on Friday in the Jerusalem Post, in addition to publication in Yediot Aharonot and Haaretz!

BETTER RESULTS
הלוח הכפול
דיעות אחרונות **הארץ**

IN THE JERUSALEM POST
 COOPERATION WITH

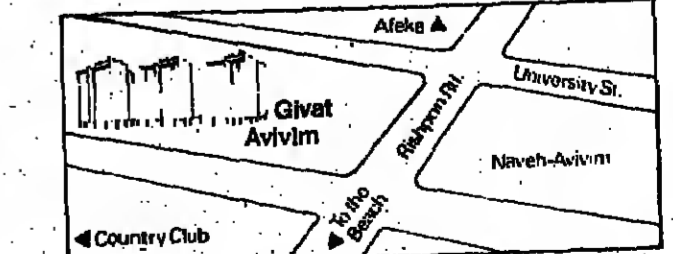
BIGGEST, MORE WIDELY READ, MORE EFFICIENT

Givat Avivim in Ramat Aviv

Sale Has Begun



Luxury Flats-5-room
 Marble faced buildings



A.Z. Baranowitz Ltd.

Founded 1922 — 105 Rehov Hahaahmonaim, Tel Aviv, Tel. 265294

Handwritten text in a box: 0571 11/10/79



(Top left) Mime Julian Chagrin takes up spoken comedy, and gets a belly laugh (top right) from member of the audience. (Below) togetherness in a crowd, and a rustic meal.

Jamboree in Galilee

There was pickin' and strummin' and a lot of good cheer at the Jacob's Ladder Folk Festival, last weekend at Kibbutz Mahanayim. Around 3,000 people including photographer RICHARD NOWITZ, were there.



PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND

POST PULLOUT GUIDE

The Poster

MUSIC

All programmes start at 8.30 p.m. unless otherwise stated.

Jerusalem

THE JERUSALEM PROKS — "The Unknown Country Band" (Jerusalem Theatre, Plaza, tomorrow at 8 p.m.); The Jerusalem Symphony Orchestra, Andre Kostelanetz, conductor; Robin Weisel-Capulo, soprano; Chapi: Overture "La Revolucion"; Shtetlakovitch: Festival fantasia; Kreisler: "Die Fledermaus" overture; Czardas; Kallman: Aria from "Countess Maritza"; Brahms: Hungarian Dance. (Jerusalem Theatre, tomorrow at 8 p.m.)

THE SEERSHERRA ORCHESTRA — Mendel Rodan, conductor, Vladimir Orloff, cello; Mrs. Zekay; oboe; Lewinson; Mianorin; Tshakovsky: Rocco variations for cello and orchestra; Berlioz: Nuits d'été; Ibert: Divertimento. (Khan, Sunday)

SONGS FROM THE DARQUE AND ROMANTIC PERIODS — Cilla Grossmeyer, soprano; Adi Etalon-Zek; soprano; Alexander Tamir, piano. Songs by Purcell, Monteverdi, Dvornik, Mendelssohn, Hoesli. (Gary Gallery, 18 King David, tomorrow at 8 p.m.)

NOON CONCERT — Rubin Academy and Hebrew University Orchestra, conducted by Mendel Rodan. (Hebrew University, Wico Auditorium, Givat Ram Campus, Monday at 1.15 p.m.)

PIANO AND FLUTE RECITAL — Allan Mendel and Jonathan Ibrahim play works by J.S. Bach, Martinu, Schumann, Tchaik. Hindemith, Ravel, Wilder. (YMCA, Monday)

CONCERT FOR TWO FLUTES AND PIANO — Ra'anan Eyal, Edith Per Mushe, Zohar Neiman. (Tzavta, tomorrow at 11 a.m.)

ISRAELI BACH SOCIETY — Eli Froud, director and organist; Hana Zohar, contralto; Chaima Fisch, tenor; Thomas Fehr, flute; Nina Harrison, violin; Raeh: Cantatas, tomorrow

Nea, 53 and 189; Mozart: Cello for Perca. (International Evangelical Church, 55 Hanev'im, tomorrow)

GEORGETTE ALKALAY — Vocal and piano recital. Works by Handel and Schumann. (YMCA, Wednesday, Entrance free.)

JERUSALEM STRING TRIO — Rina Kaminkovskiy, violin; Yuval Kaminkovskiy, viola; Shmuel Magen, cello. With Elizabeth Roielf, oboe; Cilla Grossmeyer, soprano; Chrmate Seghi, violin; Werba by Saeh; Mozart, Handel, Schubert. (Church of the Redeemer, Thursday at 8 p.m.)

SUMMER NIGHT CONCERT — Elisabeth Roielf, organ; Cilla Grossmeyer, soprano and the Israeli Baroque Players. Works by Tolman, Monteverdi, J.C. Bach. (Church of the Redeemer, Thursday at 8 p.m.)

ISRAELI POLICE ORCHESTRA — Opeo air concert. (Clandi near Jaffa Gate, Monday at 8 p.m.)

ISRAELI PHILHARMONIC ORCHESTRA — Subscription concert No. 10, Daniel Oren, conductor, Alleluia de Larrocha, piano; Kullon: Movements; Ravel: Piano Concerto in G Major; Falla: Nights in the Gardens of Spain; Kodaly: Galante Danes. (Mann Auditorium, tomorrow and Sunday)

Subscription concert No. 11, Zebib Mohta, conductor. Itzhak Perlman, violin; Prokofiev: Excerpts from "Romeo and Juliet"; Mendelssohn: Violin Concerto; Dvorak: Symphony No. 8. (Mann Auditorium, Wednesday and Thursday)

Other Towns
THE REPERIBBA ORCHESTRA — For details see Jerusalem. (Beersheba Conservatory, tomorrow, Tuesday, Wednesday, Thursday)

THE VIDON TRIO — Victor Orevanilo, piano; Dora Schwartberg, violin; Mark Drobinsky, cello. Works by Mozart, Schumann, Beethoven, and Kenneth Lighton. (Rehovet, Wix Auditorium, tomorrow)

ENTERTAINMENT

Jerusalem
ART ON FILM — "Rembrandt" by Kenneth Clark. (Israel Museum, tomorrow at 8 p.m.)

THE BEST OF SHALOM ALEICHEM — Stories by the famous Yiddish writer, performed by Helna Barnard and Michael Schneider. In English. (King David Hotel, tomorrow; Hilton Hotel, Thursday)

THE PACE — Ingmar Bergman's 1960 film. (Israel Museum, Tuesday at 8 and 8.30 p.m.)

JAZZ — (Tzavta, King George St., Wednesday at 8 p.m.)

ONE IS ONE — Mime-comedian Julian Chagrin. (Khan, opposite railway station, Tuesday)

POPULAR ISRAELI SONGS — Arif Binal and Irit Balken. (Tzavta, tonight at 9.30)

YOUR PEOPLE ARE MINE — Pop music in English. Based on the Book of Ruth. (YMCA, tomorrow at 8 p.m.)

Tel Aviv
AN OLD-FASHIONED LOVE SONG — Chila Degan sings songs we all loved. (Jaffa, The Third Floor, 13 Yfaat, tonight at 10)

LAOIS AND GENTLEMEN, LENNIE BRUCE — With Naftali Zohar as the famous comedian. (Jaffa, The Third Floor, tonight at 11.45)

Other Towns
LIFE IS NO MOONMOON — With Oedi Yagil and Hana Lale. (Hofit, Oran Cinema, tonight at 8.30; Kir Sava, Beit Berl, tomorrow at 9 p.m.; Ra'anana, Oran, Wednesday at 8 p.m.)

OPERA

THE ISRAELI NATIONAL OPERA — Shaebar, Elizabeth Brahm, Isaac Kriger, conductor. The late Edis de Philippe, Conductor; George Birger, Alexander Tarsh, Aron Levanson, Chorus conductor; Dr. Hillel, Musician.

RIQUETTO — By Verdi. Cast: Rie Novello, Umberto Scialvino, Walter Platt, Eshel Shera, Elizabeth Brahm, Orla Sharon, Freddy Peor, Moshe Kabillo, Mille Carmi, Dalia Zolter, Reisel Rosenblatt. (Halla Theatre, Florian Cerny, Mordechai Ben Auditorium, Monday)

DANCE

THE BAL DOR DANCE COMPANY — Streams (Tel Aviv); ADAGIETTO (Charles Carrozzini); The Swan Lake (Paul Taylor); Accor (Tel Aviv); The Third Floor, 13 Yfaat, Tuesday at 8.30

STARS OF THE ROYAL SWEDISH BALLET — Portions of Swan Lake, Romeo and Juliet, Sleeping Beauty, Adam and Eve. (Tel Aviv, Mann Auditorium, Monday; Halla, Auditorium, Tuesday; Ayelet Hahakar, Wednesday)



Members of the Bal Dor Dance Company, which will appear in Tel Aviv on Tuesday night.

THEATRE

All programmes are in Hebrew unless otherwise stated.

LUNCH — Humorous critique of society based on the biblical episode of Na both, who was put to death for refusing to sell his vineyard to Ahab and Jezebel. (Khan, opposite railway station, Thursday at 9 p.m.)

MERCIER AND CAMIER — By Samuel Beckett. Produced by the Khan Theatre. (Khan, Monday and Wednesday)

OLD AGE HOME — Haha Theatre production, directed by Sami Rosen. (Khan, Tuesday)

SWEDISH DISH — By Dennis Bih. Stylized comedy using puppet theatre techniques with live action. (Tzavta, 28 King George, tomorrow at 8.30 p.m.; Tuesday at 9 p.m.)

PUPPET THEATRE FOR ADULTS — "Life and Death" by Richard Farber. (Jerusalem Theatre, tomorrow at 7.45 p.m.)

Tel Aviv
DOCUMENTARY FOR A YEAR — Poorly done documentary about the Haha Theatre's Project Group that went to Kiryat Shmona to help the community. Directed by Nola Chilton, who also lobbied the Project. (Tzavta, 30 Ben Gvirol, tomorrow and Thursday)

CHAPTER II — By Neil Simon. Cameri Theatre production. (Cameri, 101 Dizengoff, Thursday at 8.30 p.m.)

DEATH OF A SALESMAN — The Cameri's production of Arthur Miller's play. (Cameri, tonight)

THE DYBSUK — Hebrew adaptation of S. Ansky's famous Yiddish play. (Habimah's Large Hall, tomorrow, Sunday and Monday)

BACK TO FACE — By Ingmar Bergman. Presented by the Alternative Group. (Halla Theatre, 30 Ben Gvirol, tomorrow at 8 p.m.)

THE INHERITORS — New play by the Lila Theatre. (Habimah, 17 Nahman, Wednesday at 8 p.m.)

LIKE A LONE BIRD ON THE ROOF — By Ooran. New Habimah production. set in Tel Aviv on November 28, 1947 — the

(Habimah's Small Hall, tomorrow, Sunday, Monday)

LUCK, AMULETS, AND THE EVIL EYE — The Yuvel Theatre's new play about the beliefs, customs and superstitions of Israel's different communities. (Ohef, Beit Arlosoroff, 8 Bellinson, Thursday at 9 p.m.)

MARMAOE OAMBIT — Habimah production. (Habimah's Large Hall, Tuesday, Wednesday, Thursday)

METAMORPHOSIS — Kalka's story directed by Steven Barhov. Produced by the Haha Theatre. (Cameri, Monday and Tuesday at 8.30 p.m.)

NA'IM — From a story by A.B. Yehoshua. Directed by Nola Chilton. (Tzavta, Sunday at 8.30 p.m.)

NAPOLEON — Musical written and directed by Nassim Aloni. Music by Gary Bertini. (Cameri, Sunday at 8.30 p.m.)

PAULA — By Eran Freil. About the absorption problems of a kibbutz volunteer. (Tzavta, Tuesday at 8.30 and 9.30 p.m.)

THE RUBBER MERCHANTS — All about rubber contraptions. A lot of offensive schoolboy humour interspersed with a bit of good comedy. (Tzavta, Wednesday at 8.30 p.m.)

SIMPLE STORY — By S. Agnon. Produced by Habimah. (Habimah's Small Hall, Tuesday, Wednesday, Thursday)

WHAT ARE WE GOING TO DO ABOUT JENNY? — An extremely silly comedy about a septuagenarian lady who has just discovered sex, champagne and other good things in life: a vablele for Hanna Marzon who makes the most of it. (Cameri, Wednesday at 8.30 and 9.30 p.m.)

BIOCYCLE FOR A YEAR — (Municipal Theatre, 50 Pevner, Monday and Tuesday at 8.30 p.m.)

HOMEWARD BOUND — The first part of Yehoshua Sobol's projected trilogy "The Day of the House of Kaplan." An Israeli version of Assoluto's "Dreadful." The play is set in Tel Aviv on November 28, 1947 — the

day of the UN resolution on the creation of a Jewish State. Produced by the Habimah Theatre. (Halla Auditorium, Wednesday)

A STREETOAR NAMED DESIRE — Tennessee Williams' play produced by the Haha Theatre. (Municipal Theatre, tomorrow, Sunday, Wednesday and Thursday at 8.30 p.m.)

Other Towns
CHAPTER II — (Kfar Sava, tomorrow, Sunday, Monday)

SOLE IN THE WALL — Produced by the Haha Theatre. Performed in Hebrew and Arabic. (Hafit, Tuesday)

HOMEWARD BOUND — (Kiryat Gat, Sunday; Gedera, Monday)

THE INHERITORS — (Kiryat Ata, Thursday at 8.30 p.m.)

LUCK, AMULETS AND THE EVIL EYE — (Rishpon, tomorrow at 8 p.m.)

MERCIER AND CAMIER — (Beersheba, Olat, Tuesday at 8.30 p.m.)

NA'IM — (Be'er Sheva, Wednesday)

WEDDING EVE — Yehoshua Sobol's sequel to "Homeward Bound." (Beit Shean, Tuesday; Kiryat Yam, Thursday)

CHILDREN & YOUTH

GOZMY THE TAILOR — Musical show for children and parents, directed by Meitl Sandor. (Jaffa, The Third Floor, 13 Yfaat, tomorrow at 9 p.m.)

REIDI AND PETER — Swiss film. (Jerusalem, Israel Museum, Thursday at 8.30 p.m.)

PUPPET THEATRE — "Little Red Riding Hood" performed by Yuvel. (Jerusalem, Israel Museum, Tuesday at 8.30 and 4.30 p.m.)

Some of the films listed are restricted to adult audiences. Please check with the cinema.

Jerusalem Cinemas

Commanding Saturday, June 24, 1978

ARNON
4th week
THE BOYS FROM BRAZIL
4, 9.30, 9

CINEMA 1 ONJO

Buses 13, 16, 54 - Tel. 419887
Fri., June 23 at 9.30, 10 p.m.
THE GAUNTLET
with: Clint Eastwood

Sat., June 24 at 7.30, 9.30
HOUSE CALLS
with: Glenn Beckner, Walter Matthau

Sun., June 24 at 8, 9.40
THE RAVEN
with: Boris Karloff, Vincent Price, Peter Lorre

Men., June 25 at 7, 9.15
THE APPRENTICESHIP OF DUDDY KRAVITZ
with: Richard Dreyfus

Tues., June 26 at 7, 9.15
ROMEO AND JULIET
with: John Gielgud, Rudolph Nureyev

Wed., June 27 at 7, 9.15
A STREETCAR NAMED DESIRE
with: Marlon Brando, Vivien Leigh

Thur., June 28 at 7, 9.15
THE ROMANTIC ENGLISHWOMAN
with: Diana Jackson, Michael Caine

Fri., June 29 at 2.30, 10 p.m.
THE HOT ROCK
with: George Segal, Robert Redford

EDEN BARE KNUCKLES
* ROBERT NOISE
* SHIRY OLSON
4, 7, 9

EDISON
Sat., 7.30, 9.30
Weekdays 4, 9.45, 9

PARADISE ALLEY

HABIRAH
2nd week
The First War Comedy about Peace

MY MOTHER THE GENERAL
Weekdays 4, 7, 9

KFIR
2nd week
DIZENGOFF 99
Saturday 7.30, 9.30
Weekdays 4, 9.45, 9.15

MITCHELL
3rd week
Saturday 7.30, 9.30
Weekdays 9.45, 9
Wednesday at 4

NATIONAL LAMPOON'S ANIMAL HOUSE

ORGL
THE GOOD EARTH
* PAUL MUNI
Saturday 7, 9
Weekdays 4, 7, 9

ORION Tel. 222914
The most hilarious film
ODDS AND EVENS
* BUD SPENCER
* TERRENCE HILL
4, 9.30, 9

ORNA Tel. 224738
2nd week
An excellent thriller!
THE THIRTY NINE STEPS
* ROBERT POWELL
* DAVID WARNER
* JOHN MILLS
No complimentary tickets or reductions
4, 7, 9

RON
Andre Kacat film
A CHACUN SON ENFER
* ANNIK DIRANDOT
4, 7, 9

SEMADAR
3rd week
HEAVEN CAN WAIT
7, 9.15

SMALL AUDITORIUM BINYENI HA'OOMA
3rd week
AUTUMN SONATA
Ingmar Bergman film
* INGRID BERGMAN
* LIV ULLMAN
Saturday 7.30, 9.30
Weekdays 4, 7, 9

Tel Aviv Cinemas
Commanding Saturday, June 25, 1978

ALLENBY
3rd week
Tonight 10.15
Weekdays 4.30, 7.15, 9.30

PARADISE ALLEY
* SYLVESTER STALLONE
BEN-YEHUDA
2nd week
They couldn't have celebrated happier anniversaries if they were married to each other.
Ellen Alan Burstyn Alda

"Same Time, Next Year"

GIDI GOV ANAT ATZMON GALI ATARI MEIR SWISA
From Saturday 4.30, 7.15, 9.30

GAT
4th week
From Saturday 4.30, 7.15, 9.30

GORDON
3rd week
Saturday 7.30, 9.30
Weekdays 4.30, 7.15, 9.30

HOD
2nd week
Tonight at 10
Saturday 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
The First Comedy about Peace

CHEN
Israel premiere
From Saturday 4.30, 7.15, 9.30

ANYONE SEEN MY SAUCER?

ORNA Tel. 224738
2nd week
An excellent thriller!
THE THIRTY NINE STEPS
* ROBERT POWELL
* DAVID WARNER
* JOHN MILLS
No complimentary tickets or reductions
4, 7, 9

RON
Andre Kacat film
A CHACUN SON ENFER
* ANNIK DIRANDOT
4, 7, 9

SEMADAR
3rd week
HEAVEN CAN WAIT
7, 9.15

SMALL AUDITORIUM BINYENI HA'OOMA
3rd week
AUTUMN SONATA
Ingmar Bergman film
* INGRID BERGMAN
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Saturday 7.30, 9.30
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HOD
2nd week
Tonight at 10
Saturday 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
The First Comedy about Peace

CHEN
Israel premiere
From Saturday 4.30, 7.15, 9.30

ANYONE SEEN MY SAUCER?

CINEMA ONE
Friday night 10, 11
Saturday 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
THE DRIVER
* IVAN D'NEAL

CINEMA TWO
14th week
Tonight, 10.12, Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
COMING HOME
* JANE FONDA

DEKEL
21st week
7, 9.15
MIDNIGHT EXPRESS
Based on the true story of Billy Hayes
* BRAD DAVIS
* JOHN HURT

DRIVE-IN CINEMA
Israel premiere
From Saturday 7.15, 9.30
ANYONE SEEN MY SAUCER?

GAT
FROM WALT DISNEY PRODUCTIONS

ESTHER Tel. 225510
2nd week

DIZENGOFF 99

GIDI GOV ANAT ATZMON GALI ATARI MEIR SWISA
From Saturday 4.30, 7.15, 9.30

GAT
4th week
From Saturday 4.30, 7.15, 9.30

GORDON
3rd week
Saturday 7.30, 9.30
Weekdays 4.30, 7.15, 9.30

HOD
2nd week
Tonight at 10
Saturday 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
The First Comedy about Peace

CHEN
Israel premiere
From Saturday 4.30, 7.15, 9.30

ANYONE SEEN MY SAUCER?

MAXIM
2nd week
Tonight at 10
Weekdays 4.30, 7.15, 9.30
A DIFFERENT STORY
* PERRY KING
* MED FOSTER

MOGRABI Tel. 288391
Saturday 9.30
Weekdays 4.30, 9.30
Please note special performance times

EMI Films present
ROBERT DE NIRO

THE DEER HUNTER
A MICHAEL CIMINO film
Distributed by Stellar Film Ltd for adults only

YVONNE MICHAELI
* VITTAH KATZUR
STUDIO Tel. 288517
19th week
CALIFORNIA SUITE
* MICHAEL CAINE
* BILL COSBY
* JANE FONDA
4, 7.15, 9.30

TELAVIV
3rd week
4.30, 7.15, 9.30
CONCORD AFFAIR
* VAN JOHNSON
* JESSEI COTTEN
* MEMSI FARMER
Forum Film distribution

TELAVIV MUSEUM
2nd week
PAREIL PAS PAREIL
* JEAN LOUIS MENSON
Saturday 7.30, 9.30
Weekdays 4.30, 7.15, 9.30

ZAFON
18th week
From Saturday, Friday
Super sexy film
HEAVEN CAN WAIT
also starring:
* JULIE CHRISTIE
* JAMES MAROY
* DYAN CANNON
4.30, 7.15, 9.30

PARIS
14th week
Friday 10 a.m., 11 noon
10 p.m. and midnight
BLACK AND WHITE IN COLOR
10, 13, 2, 4, 7.15, 9.30

ROYAL
LOVE IS A SPLENDID ILLUSION
Adults only
In colour
Saturday 7.30, 9.30
Weekdays 10, 13, 2, 4, 7.30, 9.30

TOHELET Tel. 443859
14th week
THE ADVENTURES OF FICASSO
Weekdays 4.30, 7.15, 9.30

SHAHAF
World premiere
Tonight 10, 11
Saturday 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
It was the greasy fifties
unit beaches, meanlit nights
Past cars, fast girls and...
Rock 'n Roll
From the people who brought you
the box office success "Leman
Pepelot"

AMPHITHEATRE
A fast-moving thriller
BLACKOUT
* JIM MITCHELL
* ROBERT CARRADINE
Adults only
Sat. 7, 9.15
Weekdays 4, 9.45, 9

ARNON
Saturday 7, 9.15
Weekdays 4, 9.45, 9
Walt Disney's newest
box office hit
ANYONE SEEN MY SAUCER?

GAT
FROM WALT DISNEY PRODUCTIONS

ATZMON
A thrilling and captivating story
SUMMERFIELD
* NICK TATE
* ELIZABETH ALEXANDER
Adults only
Saturday 7, 9.15
Weekdays 4, 9.45, 9

CHEN
19th week
Based on the true story of Billy Hayes
MIDNIGHT EXPRESS
* BRAD DAVIS
* JOHN HURT
Saturday 7, 9.15
Weekdays 4, 9.45, 9

GALOR
Both films from Friday
10, 2, 7
NADA
* FABIO TESTI
At 11, 4, 9

CAPTAIN APACHE
* LEE VAN CLEEF

MIRON
3rd week
9 nonstop perform. Friday
Super sexy film
THE SABINES OF THE NYMPHE
Adults only

MORIAH
Billy Wilder's great production
FEDORA
* WILLIAM HOLDEN
* MARTHA KELLER
4.45, 9 only

ORAH
2nd week
A most successful Israeli film
DIZENGOFF 99
No complimentary tickets
4, 9.45, 9

ORION
From Friday's nonstop perform.
Big sexy entertainment
LE LET
* CHRISTINE LINDBERG
Adults only

Haifa Cinemas

Commanding Saturday, June 23, 1978

AMPHITHEATRE
A fast-moving thriller
BLACKOUT
* JIM MITCHELL
* ROBERT CARRADINE
Adults only
Sat. 7, 9.15
Weekdays 4, 9.45, 9

ARNON
Saturday 7, 9.15
Weekdays 4, 9.45, 9
Walt Disney's newest
box office hit
ANYONE SEEN MY SAUCER?

GAT
FROM WALT DISNEY PRODUCTIONS

ATZMON
A thrilling and captivating story
SUMMERFIELD
* NICK TATE
* ELIZABETH ALEXANDER
Adults only
Saturday 7, 9.15
Weekdays 4, 9.45, 9

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19th week
Based on the true story of Billy Hayes
MIDNIGHT EXPRESS
* BRAD DAVIS
* JOHN HURT
Saturday 7, 9.15
Weekdays 4, 9.45, 9

GALOR
Both films from Friday
10, 2, 7
NADA
* FABIO TESTI
At 11, 4, 9

CAPTAIN APACHE
* LEE VAN CLEEF

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Super sexy film
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4.45, 9 only

ORAH
2nd week
A most successful Israeli film
DIZENGOFF 99
No complimentary tickets
4, 9.45, 9

ORION
From Friday's nonstop perform.
Big sexy entertainment
LE LET
* CHRISTINE LINDBERG
Adults only

ORDAN
A SUMMER PLACE
* RICHARD OGAN
* SAVORA ORETROY DONHUB
In colour
4, 9.45, 9

ORLY
5th week
Number one box office hit
all over the world
HEAVEN CAN WAIT
* WARREN BEATTY
* JULIE CHRISTIE
* JAMES MASON
Saturday 7, 9.15
Weekdays 4, 9.45, 9
Daily Mat. at 4: Walt Disney's
"True Life Adventure"

FEER
2nd week
Ingmar Bergman's
AUTUMN SONATA
* INGRID BERGMAN
* LIV ULLMAN
Saturday 7, 9.15
Weekdays 4, 9.45, 9

RON
2nd week
New, excellent Israeli comedy
The First War Comedy about
Peace
MY MOTHER THE GENERAL
* OIRA ALMAOOR
* ZAHY NOV
4, 9.45, 9

SHAVIT
MIDNIGHT COWBOY
* JON VOIGHT
* DUSTIN HOFFMAN
Adults only
4.45, 9

RAMAT GAN
Cinemas
Commanding Saturday, June 23, 1978

ARMON Tel. 720708
4, 7.15, 9.30
WHEN EIGHT BELLS TOLL
* ANTHONY HOPKINS
* RAZALE DELON
* ROBERT MORLEY

LILY
2nd week
"SAME TIME, NEXT YEAR"
* ELLEN BURSTYN
* ALAN ALDA
7.15, 9.30

DIETETIC Cakes and Cookies
without sugar
Specially suitable for diabetics
Available fresh every day at
HA'UGA
Cafe - Pastry Shop
1, Rehov Haazek
(Opp. the Bank of Israel)
Jerusalem
Tel. 244481

ORDAN
A SUMMER PLACE
* RICHARD OGAN
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Commanding Saturday, June 23, 1978

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* ALAN ALDA
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MIDNIGHT COWBOY
* JON VOIGHT
* DUSTIN

IT WAS a real country hoedown with fiddles and square dancing — but the scene not the Osark Mountains; rather it was the Galilee hills at the second annual Jacob's Ladder Folk Festival.

Ballads & bluegrass

FOLK/Jennifer Arenstein

About 2,000 folk music fans complete with back packs and sleeping bags travelled to Kibbutz Mahanayim last Friday night to hear English ballads and Kentucky Bluegrass.

The enthusiasts were young, high-spirited and appreciative. They sat on blankets in the amphitheatre from early evening until two in the morning, clapping, singing along and shouting encouragement, eating sandwiches that were included in the price of the IL80 ticket and drinking cold beers that sold for IL10.

The programme started at 4 p.m. and by 8 the top performers began to appear, some of them first discovered at the monthly "Jacob's Ladder" folk evenings at Mahanayim that developed into

the full-scale annual festival. David Broza, a guitarist and singer best known for his "Beduin Love Song," performed some pop. Simon favourites and a song for last year's Independence Day, "Moteh, you're thirty years old." The audience allowed him to leave the stage only on condition he came back later to perform flamenco and folk songs from his native Spain.

THE FORMER secretary of Kibbutz Gonen, David Spellman, specialises in English and Irish folk ballads, which he sings in authentic accents with expert guitar accompaniment. But he

was no slouch on San Francisco Bay either. Avner Strauss of Jerusalem, is exceptionally versatile with a guitar. He opened with a calypso number ("If You're White, You're All Right, If You're Brown, Stick Around, If You're Black, Stay Back."), followed by some Hebrew folk songs. Then he moved into some astonishing flamenco and classical pieces.

The major drawcard, however, was the "Unknown Country Band," a real bluegrass ensemble made up of some members of Kibbutz Ein Dor and Moshav Yodfat, with Americans David Yellin on banjo and David Ring on guitar, Rumanian-born Danny Sherban

on fiddle, and Israeli Ahud Natan on bass. They performed some classic country numbers, including *Orange Blossom Special*, *Froggy Mountain Breakdown*, by Earl Scruggs, and *Glendale Train*.

A real treat was provided by Julian Chagrin, an English comic and mime artist now living at Moshav Neve Ilan. The English-speaking audience particularly appreciated his very British humour, but everyone was able to enjoy his mime.

THE FOLK FESTIVAL was the brainchild of three English immigrants at Kibbutz Mahanayim — Igal Seia, Morris Cohen and Menahem Vinograd. They wanted to provide an outlet for traditional folk music from the "Old Country" to be played and heard in the Galilee, where it was virtually unknown.

In 1976, the old synagogue building at the original Mahanayim settlement began to

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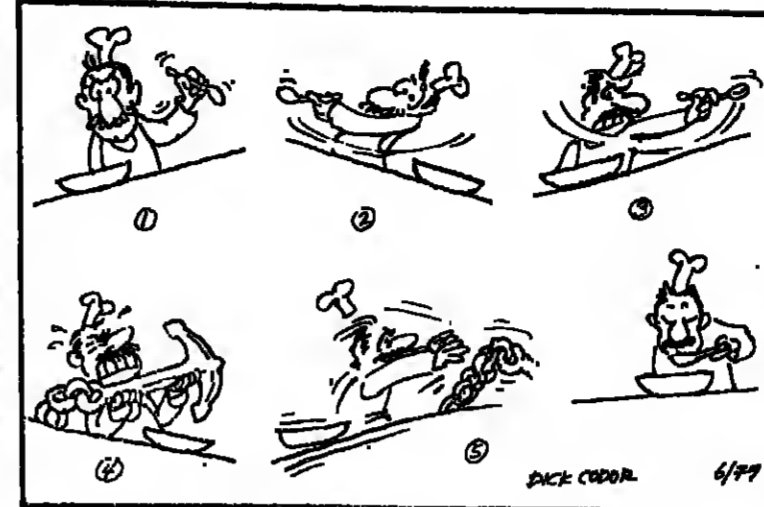
Der Kerem RESTAURANT & BAR off. Zion Square 9 Yoel Salomon St., Jerusalem Tel. 243176 Happy hour 6-7 pm All drinks half-price "Hank Cuisine International"	Hassan Afendi Arabi Restaurant Oriental atmosphere • Best Eastern food & lamb dishes 3 Rashid St., Herod's Gate, behind post office, East Jerusalem, Tel. 283599 • Listed by Ministry of Tourism	MANDY TACHI CHINESE RESTAURANT Kowloon Hong Kong Take-away Cantonese Chef Genuine Chinese cuisine prepared by the owner, with 21 years experience as Asst. Maitre-de at the King David Hotel, has created many VIPs. He is waiting to greet you. Open 12.45-2.45 pm & 6.45-10.45 pm 3 Harkness St. (opp. Arlo), Jerusalem Tel. (02) 543233
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IT IS THE practice of the Haifa Tourist Board to award "enhore" to the city's top restaurants.

Dropping anchor



MATTERS OF TASTE / Haim Shapiro



The beginning was promising. The fish was beautifully encased in its skin and had a bland but pleasant filling, lovingly surrounded by a jelly. The beetroot and horseradish garnish was rather mild for my taste.

fish, and was not disappointed. The fish was beautifully encased in its skin and had a bland but pleasant filling, lovingly surrounded by a jelly. The beetroot and horseradish garnish was rather mild for my taste.

pretentious menu, heavily larded with Teutonic humour, I decided upon a dish labelled Balfour Casserole. This consisted of bits of meat (goulash), kidney, liver and breast of turkey in a not very interesting paprika sauce, with potatoes and tinned peas.

My companion tried the galette After looking over the rather that there was no duck and no

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DANGLING a carrot is when the declarer is tempted by the defence to try to win an over-trick, and ends up with his sure contract out the window. Today we have two deals in a top-bottom game from a carrot patch in California.

Dangling a carrot

BRIDGE/George Levinrew

Deal 1
Both vul.

North
♠ K J 8 4 2
♥ A Q 8 4
♦ 9
♣ J 8 5

East (D)
♠ A Q 8
♥ 6
♦ 10 8 7 5 5
♣ K 7 4

West
♠ 7 8 8
♥ 10 5 3
♦ K J 2
♣ A Q 10

South
♠ 10 8
♥ K J 8 7 2
♦ A Q J
♣ 8 5 5

The bidding:
East South West North
Pass Pass Pass 1 ♠
2 NT All Pass

Declarer won the opening lead of the diamond two with the

queen. He counted only seven sure tricks, two diamonds and five hearts. He realized that he should have been playing a heart contract. How could he now win the eighth trick he needed. Spades appeared one hope. So he finessed with the spade 10 which East won with the ace!!! South was now sure of his eight tricks, but one or more valuable over-tricks were certain with the spade queen in a finesseable position. East returned a diamond which declarer won with the ace and again finessed spades. Curtains. The defence won in all two spades, four

diamonds and four clubs, setting the contract five tricks.

Deal 2
Love all

North
♠ 8 8
♥ K Q 7 6
♦ J 7 5
♣ Q J 10 7

East
♠ A 8
♥ A 10 4
♦ 10 8 8 2
♣ K 6 8 2

West
♠ K 10 7 4 3
♥ J 8 5 2
♦ 9 8
♣ 9 8

South (D)
♠ Q J 8 8
♥ 8 8 8
♦ A Q 4
♣ A 8 8

The bidding:
East South West North
1 NT 2 ♠
3 NT

The defence began with two spade tricks, leaving the spade Q in the South hand. West exited with a club, won with dummy's 10 when East did not cover. The club nine was then finessed and a heart led to the king, which held. Declarer assumed that the heart ace was in the West hand, and was sure of 9 tricks, one spade, one heart, four diamonds and three clubs. He saw the possibility of an over-trick with the heart queen. So he played out the four diamonds and the club ace while West discarded a spade, a low heart and the heart jack. The discard of the heart jack was necessary should West win a trick with the jack and be forced to lead a spade into declarer's finesse position. Now on South's play of a heart East won two hearts and the club king setting the erstwhile sure contract. South was left munching a carrot.

Results
Championship for Haifa and Northern District for teams of four. (scores in Victory Points—average 150)
1. Lozneanu — Ezov — Manor — Rozcanu — Brealauer — Margalith — Rand, 209.
2. Dr. Vromen — Yaroshinsky — Mrs. Pat — Schechtmann — Sogal — Segal, 188.
3. Aharonovitch — Dekel — Mrs. Uziel — M. Rubinatele, 181.

BRIDGE NOTES
THIS YEAR'S annual Eilat summer bridge holiday will take place at the Shulamit Gardens Hotel from July 18 — July 27. The hotel is offering special rates to participants. There are also reduced travel rates by air and by other lines. For further information phone Dalia Adania, evenings, at 2349 in Eilat.

Sabbath switch

MEDIA WEEK / Daphne Raz

TWO INTERESTING radio programmes may provide some variety in the standard Friday fare. After Lillie, you might switch off the TV at 11 p.m. On Radio 1st, there's an English-language drama, a radio adaptation of Christopher Fry's first London stage success *A Phoenix Too Often*. Set in ancient Greece, the play is a comedy about a young widow determined to follow her husband to the grave.

Yitzhak Livni's talk show introduced in this column last week as *For and Against* has been appropriately entitled *Between* Friday and Saturday. Broadcast on Radio 2nd at the same time (8.00), this week's programme hosts MKs Mordechai Virehubski and Uri Avneri in a debate about whether white collar prisoners Asher Yadin and Michael Tzur should have been granted pardon.

ON TUESDAY evening, TV House will screen a special entertainment show in honour of Tel Aviv's 70th anniversary. Originally scheduled for several months ago, the programme was put off because a real film mysteriously disappeared. Hopefully, it has now been recovered and we will be able to see the show, with



Ingrid Thulin (left) and Liv Ullman play two sisters in Bryman's "Cries and Whispers." (TV: Wednesday, 22.00)

include Prof. Kalman Mann, head of the Hadaassah Medical Organization who supports the bill and Prof. Haim Doron of Kupat Holim, who is on record as stating that the law is directed against the Hladrut medical organization.

TV THRILLERS this week include *The Conspirators*, a film from the Colombo series with actor Peter Falk in wrinkled raincoat and cigar (Saturday, 22.00) and *Dione*, the last episode of Van Der Valk. The British-Dutch series will be replaced next week by *Out*, a six-part British police thriller.

WEDNESDAY will be a heavy evening, featuring one of Ingmar Bergman's latest films (22.00) *Cries and Whispers* (1973). The movie, starring Liv Ullman, Ingrid Thulin and Harriet Andersson, is about the agonizing experience of two women who return home to nurse their dying sister.

ARMY RADIO, young in spirit as usual, ends the week on Thursday with a day of special broadcasts for the end of the school year. The day's programme include interviews, entertainment, plenty of disco and rock music, and holiday and enlightenment tips for high school kids.

More on vacation programmes next week. □

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<p>beduin tent at the Jerusalem oriental restaurant A Beduin tent-like atmosphere and the finest Oriental and European cuisines await your pleasure at the Oriental Restaurant. Dine where the famous have dined. Open for lunch and dinner. Seats 100. Listed by the Ministry of Tourism. 284397</p>	<p>dona flor brazilian food & music open daily for dinner 4 pm - 6 pm meal tickets for the sabbath may be purchased in advance 59 hanevilm st., Jerusalem</p>	<p>FORMOSA CHINESE RESTAURANT Szechwan-style food Polite service in a pleasant atmosphere Take-away food Open 7 days a week 36 Ben Yehuda St. (after the Mashbir Lazarchan) Tel. for reservations: (02) 225373</p>
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<p>Leo Brummer (former owner of Leo's Rehavia)</p>	<p>motzainn Israeli Atmosphere Moroccan Specialties Open for Lunch & Dinner 7 Days a Week Jerusalem - Kikar Haplikha Junction (5 minutes from Jerusalem) Tel. (02) 831713. Open 11 am - 11 pm</p>	<p>AMBASSADOR REAL ESTATE & INVESTMENTS LTD. For your home in Israel Tel. (02) 229488 15 King George St., Jerusalem</p>
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THE JERUSALEM POST MAGAZINE

FRIDAY, JUNE 22, 1979

THE JERUSALEM POST MAGAZINE

FRIDAY, JUNE 22, 1979

Spreading the word

Ephraim Kishon

Nothing you could do."
 "Plenty I could do. For one thing, I could detain the rag's editors."
 "Come, come."
 "Look, we want to reach world public opinion — we've got to work for it. I say we put the editors under administrative detention."
 "Big deal. Cases of administrative detention get into the papers at the rate of a dozen a day."
 "But this one won't get into the papers."
 "It won't?"
 "No. Because that's the whole point of it. Eve and the Apple again. We need a strict injunction to all the papers, forbidding them even to allude to our detention. Get it? If we'd simply release the news to the press — the editors of such and such a paper were detained for security offences — no one would pay any attention. But people just disappearing? Their families will set up a hue and cry. Their friends will ask questions. Not to mention the press."
 "What do we tell the press?"
 "That the accused has been spreading a ridiculous story without any basis in truth."
 "They won't. Except if we tell them it's not for publication."
 "Come again?"
 "We work on the Eva & Apple Principle. On the idea that as soon as you forbid a thing, people are dying to go and do just that very thing. Like we'd all be saints if we weren't for the Ten Commandments, which made sinning so attractive."
 "What's that got to do with it?"
 "I'll explain. Let's say you're a newspaper editor, and you get an order from on high: Please refrain from any suggestion or assassination part in Kannady do?"
 "I'd refrain."
 "Sure?"
 "We're talking about a respectable paper, aren't we?"
 "You said it. Each time the respectable papers agree to sit on a piece of news, there's always one not-so-respectable paper anxious to cash in on it, and that one will brazenly print a story full of hints about the Israeli finger on the trigger in Dallas."
 "Yeah, but who reads a rag like that?"
 "No one."
 "Then you are!"
 "But what if we swoop down on the newsagents and impound the rag?"
 "What for?"
 "To turn it into a prominent paper. Rage to riches."
 "Oh."
 "That and justifies the means. Rammer, we want to create an international scandal."
 "Thus far, we've only impounded a few copies of the local rag."
 "Uhu. Impossible to get hold of them all."
 "I see. Very well, let's say I do read one of your surviving copies. Know what would happen? I'd wonder why they had impounded it for a stupid yarn like that, and there would be an end to it."
 "Translated by Miriam Arad. By arrangement with 'Ma'ariv'.

The million dollar piano

CURTAINRAISERS/Catherine Rosenheimer

AVNER CARMi has had a passionate lifelong affair, which still continues...with a piano. The 72-year-old musician and master craftsman is semi-retired, but still active as a piano technician and teacher. He sits at home in Patah Tikva, waiting to hear when Danny Kaye will visit him, in preparation for a film about his "Immortal Piano."
 It is a story which sounds stronger than fiction — but of which he swears every word is true.
 Throughout his childhood, Carmi's grandfather regarded him with a special affection. He was known as the harp of King David, which he himself had heard about, but never managed to trace. His grandfather, a concert pianist from Klov, had played in the homes of European high society. During his wanderings through Europe in the 1890s, before his immigration to Jerusalem, he had met Queen Margaret of Italy and had seen her play the piano. In 1904, with World War II in progress, he travelled to Sicily and succeeded, with the help of a local priest, in uncovering pictures and documents of the magnificent piano.
 It had carved Roman lions and griffins supporting the keyboard, a harp of David within a laurel wreath in the centre of the facade, and a fresco above the keyboard of 20 cherubs. On the keyboard lid, textured with a carved unikatweave pattern, were five medallions, portraying Handel, Mozart, Cherubini, Gluck and Guido d'Arezzo.
 According to legend, the piano was built from wooden pillars of King Solomon's temple, brought back to Rome by Titus after the destruction of Jerusalem, used in the erection of a pagan house of worship, and later for a church on the same site, and eventually, hundreds of years later, salvaged from the wreckage of an earthquake by the piano builder. The legend said that "the soul of King David's harp, which was hovering in the air, joined the pillars, making its home in that piano."
 THE REMAINDER of the story is a series of extraordinary coincidences, leading up to a "happy ending."
 In 1942, Carmi was a driver in the British army, sent to El-Alamein after the British mineweepers, to collect the spoils of war left behind by the Germans. Their mine detectors poked up the metal of what turned out to be the strings of a piano, buried deep in the sand, and covered entirely in thick plaster. Its sand-clogged works were cleaned out, after Carmi had examined it and found it to be in working order, and it was used by British forces' musicians to entertain the troops.
 Later Carmi learned that the piano had been brought to Palestine, to entertain Allied troops in hospitals and convalescent camps. Some months later, he came home to Tel Aviv on leave, only to discover that the piano had been sold as scrap metal. He was determined to find it, and he did. He found it in a junk dealer's yard, and he bought it for \$1 million.
 Carmi got himself arrested as a suspected assassin of the Home Police, for attempting to assassinate King Victor



dislodged a piece of the thick plaster caking the instrument... and Carmi realized, from the imprint of a chiseled angel in the plaster, that he had found the King of Italy's piano.
 For three years, he says, he spent every spare moment at work on the piano. By 1945, he had rebuilt its interior and restored its exterior to their former glory, and on the day of the declaration of Israel's Independence, Pinna Salaman played the piano at a festive concert patronized by Ben-Gurion, at the Machal Hall.
 SINCE ITS "new lease of life" the Siena piano, accompanied by its restorer, has toured the U.S. and Europe and appeared in concert halls, on records, radio and television, and been admired by master pianists and even royalty.
 Last year, ex-Queen of Italy, Marie-Josée de Savoia, visited Carmi and heard him play the piano. "She had tears in her eyes when she listened to it, and offered her patronage to a concert with the Siena piano on behalf of the United Nations International Year of the Child. The concert is to take place this September, in Jerusalem.
 We asked Carmi if he is not worried that, some day, the Italiane might try to reclaim the piano, looted by the Germans, probably by Rommel himself.
 Carmi's romantic imagination springs to life. In 1945, he says, he wrote to King Victor Emmanuel III, telling him that he had the Siena piano. He claims to be in possession of the "most beautiful letter ever written by a king to a commoner." He is not prepared, however, to show it.
 His face lights up. "Can you imagine, if there was ever a lawsuit over the ownership of the piano... the piano standing in the courtroom, playing out its magical sounds... the publicity that would generate... and then, at the end of the case, as the climaxing drama, I would produce my letter with a big flourish."
 MEANWHILE, if all goes according to plan, Carmi and his piano may soon be reaping as much glory and publicity as the old man could ever wish for. At the beginning of last year, he received a letter from Los Angeles producer Arthur Patarson, expressing interest in obtaining the film rights of the whole story. Since then, there have been several phone calls from Los Angeles, but still no written contract.
 Carmi, a man who waited for 30 years to possess and play the piano of his dream, is nonchalant becoming impatient.
 "Now they tell me that Danny Kaye is eagerly awaiting the finished script — a musician himself, he is apparently crazy about the story."
 Although Kaye has virtually given up his screen career, it would be easy to imagine him playing the central role in such a romantic, musical and picturesque story. Carmi says that he received a message, via Arthur Patarson, saying "Tell Carmi I feel old enough to play his grandfather, young enough to play him in his youth."
 Meanwhile, Avner Carmi waits in Patah Tikva for Danny Kaye to call, and batters still, for the day his handsome musical film star will be summoned to Hollywood and he, of course, will go along to chaperone an instrument which is insured for \$1 million.
 About to enter his 80th year, he is still confidently optimistic that he will soon see his dream fulfilled. □

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Asher Zarfati and Leora Rivlin in "A Streetcar Named Desire."

Diminished Desire

THEATRE / Mendel Kohansky

ONE DIFFERENCE between a great play and a merely good one is that a great play can be seen countless times, each time offering new delights, while the merely good play is subject to the law of diminishing returns.

I well remember the enchantment I experienced the first time I saw Tennessee Williams' *A Streetcar Named Desire*, with Marlon Brando mumbling his way to instant fame and Jessica Tandy giving the performance of her life. But when I saw the play this week at the Haifa Municipal Theatre, some 30 years and perhaps a dozen performances later, I was left cold. I anticipated each scene not with the delight I would experience at, say, a Chekhov play, but with detached curiosity.

How will Asher Zarfati handle the scenes in which Stanley Kowalski starts throwing dishes off the dinner table? (very well); how will the lyrical scene between Blanche, played by Leora Rivlin, and Mitch, played by Michael Kir, come off? (something is missing).

With director Avram Meshkin provide a rape scene that truly shocks? (it wouldn't shock my grandmother); will Leora Rivlin come up with a cracker of a mad scene? (yes).

There is no question that *Streetcar* is superb theatre. Williams' own pack into one play enough drama to stock a dozen plays by lesser playwrights. And there is, of course, the poetry that makes every line sing.

But, as I realized at the Haifa performance, it is all superficial; neither the superbly constructed plot nor the characters, clearly delineated as each is, have any depth. I mentioned Chekhov: Compare Blanche DuBois with Madame Ranevskaya of *The Cherry Orchard* — there is some similarity between the two characters — and you will see the difference. The Williams play is self-centred, claustrophobic and the characters fail to transcend the roles that are created.

ANOTHER reason I was left so cold this time is that the play is so perfectly constructed; as the Yiddish proverb has it, "The bride is too pretty." Life with all its chaos, its lack of logic, its irrelevances, is here poured into the classic mould of the well-written play with its linear progression from beginning to climax to ending.

A: Stella DuBois, an impoverished descendant of Mississippi landed gentry, and Stanley Kowalski, the son of Polish immigrants, live happily in their tacky, two-room apartment in a New Orleans slum.

B: Stella's sister Blanche, a wilted, penniless balla with ludicrous airs, arrives on a visit and disturbs the placid atmosphere of the household, and Stanley's vulgarity becomes more blatant against his sister-in-law's exaggerated refinement.

C: In an effort to get rid of the intruder who threatens his marital life, Stanley makes inquiries into his sister-in-law's past and comes up with a pretty sordid story.

D: Stanley confronts Blanche with the information he has acquired — and with a one-way bus ticket. He rapes her, she goes mad, and is carted off to an asylum.

E: Life returns to normal at the Kowalski household (which has, meantime, acquired a baby), and there is every indication that husband and wife will resume their former happy life, complete with the regular beatings Stanley administers to Stella — just to show he loves her.

I REALIZE that most of the audience were seeing the play for the first time and that few would have seen it as often as I. I realize, too, that they will have enjoyed it, perhaps as much as I did when I — and the play — was 30 years younger. To them my apologies for the above, particularly since Avram Meshkin did a fine job of directing the play, with much attention to detail, the right tempo, and providing really climactic scenes.

I was happy to see Asher Zarfati, an actor I have until now seen and admired in off-beat parts (Kasper, in Handke's play of the same name, and the man-insect in Kafka's *Metamorphosis*) acquit himself so well in the realistic part of Stanley, all avian self-satisfaction and violence.

I have some reservations about Leora Rivlin's Blanche, despite the power she displayed in the many emotional scenes with which the role is studded. With all her destructiveness and ludicrous pretensions, Blanche has to win the audience's sympathy or the play loses much of its meaning. Leora Rivlin's Blanche is too irritating, with her monotonously high-pitched voice, to generate this sympathy. Except for the closing scene, when, leaning on the gallant arm of the doctor who is taking her to the asylum, she graciously says, "Please don't get up" as she passes the room with the four slobs playing cards and drinking beer. I had the feeling that something good and worthwhile left the house with her.

Maya Rothschild gives a sensitive, convincing portrayal of Stella, the young woman torn between love for her husband and affection for her sister; and Michael Kir has his good moments but seems generally not completely at ease in the role of the emotionally retarded Mitch who falls for Blanche's female wiles.

RIVKA MESHULACH's translation is workable but does not sing, and I was surprised to hear linguistic vulgarisms which would have sounded natural in the mouths of Stanley and his friends used by the over-refined, well educated Blanche.

The cast should also be told that the game Stanley and his friends play is *bowling* and not *bowling* as they pronounce it.

Moshe Sternfeld's set reflects the cramped, claustrophobic air of the play, but I was puzzled by the vast, silent emptiness by which it is surrounded. Is not the Kowalski apartment part of a warren of similar apartments in a crowded, noisy section of town?

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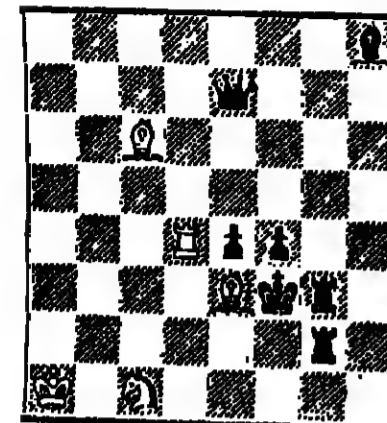
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Problem No. 2318
SEAN HAYMANN Pardoe-Hanna
Specially Composed for
The Jerusalem Post



Helpmate in two (5-7)
a) Seti bat to h3
SOLUTIONS: Problem No. 2315

(Niemeijer). 1.Qd1 - 2.Qh1; 1. Ke4
2.d5; 1. g5 2.Qf3; 1. Rc5 2.d5; 1.
Be2 2.d5. The set mate: 1. Rc5/Be2
2.Rc5/Qe5. Excellent construction.

LEINIGRAD recently played host to
a qualifying tournament of young (un-
der 17) Soviet chess players, whose
winner will represent the USSR in the
forthcoming world championship for
Cadets. The coveted ticket went to a 15

year old who went through the tourney
unbeaten, Jan Elvest. He scored 3 1/2
points in 11 games.

Queen's Gambit
1.d4 Nf6 2.c4 e5 3.g3 d5 4.Bg2 b5
5.Nc3 Bb7 6.Bg5 Be7 7.Bh6 Bc8 8.e3
9.Qa4 Bc6 (the only move; otherwise
Black loses a pawn). 10.Qd2 0-0 11.Nh5
E7 (better was perhaps 14...Bc7 followed
by Be7-d8). 15.e3 Bg7 13.Qc3 Qd6
17.Rfd1 15 18.h4 Rf7 16.a3 Nc7 26.h4
Ba3 21.Bf1 Bc4 22.Na2 b5 (black is
compelled to substantially weaken the
square e5). 23.Nc5 Ne5 24.a4 Nf6
25.Ra1 Bc4 29.ab. (the heavy artillery

can now freely shoot on the open file.)
26...ob 27.Bc4 ob 28.Ra6 Qd9 29.Ne4 fe
30.Ra5! (winning an important pawn
on e5). Rd7 falls to 31.Rd5 Rd5
32.Qe4. 36... Bb7 31.Rd5 Qd3 32.b5 c8
33.b5 Qd4 (threatening 34... Rf4)
34.Rg5 Rf5 35.Rg4 Rd3 36.d5! (disrup-
ting the coordination of the black
pieces). 38... g5 37.Ne3 h6 38.Ra4 Qb5
(an oversight, but Black's position is
hopeless anyway). 38.Nc7. Black
resigns. An important victory.

Playing black against V. Ephraim,
the tournament winner again showed
flair-rete play.

White (Ephraim) — Kgi; Qd1; Ra1;
Ra1; Bc2; Bc4; Nf3; Fb3, c4, d5, f2, g2,
h2. (13). Black (Elvest) — Kgs; Qc7;
Rc8; Rd7; Ehs; Nc5; Pa3, b4, d3,
f7, g6, h7. (13).

21.h4. (White overrate his position
and makes a move which substantial-
ly weakens on the King side. Better
was 31.Qh2, followed by an exchange
of rooks on the "e" file). 21... Qd7
22.h4 Qg7 23.hg hg 24.Eb2 (threat:
25.Nd4). 24... Na4! (preventing the
above-mentioned manoeuvre. Black
also threatens 25...Nf4, with most imple-
sant consequences). 25.Rc4. (25.d4?

THE BRILLIANT TOUCH

White — Kgi; Qd1; Ra1;
Ra1; Na2; Pa2, b2, d4, f2, g2, h2, (11).
Black — Ka2; Qa5; Ra3, Rh3; Bb6; Pa7;
b7, d5, a3, f7, h7. (12).

17.Nf1 Rf7 18.Qh5 Ke7 (13... Kgs
13.Qg4 Bg7 20.Qe3 Kf5 21.Qd9 Kgs
22.Ra7). 19.e4 e5 20.f4 Qd5 21.f5 22.e6
Kf6 23.h4! Bc5 24.Kh1 Qe3 25.Qh2
Black resigns. (Nashmetdinov —
Kamlehov, 1950).

STUDY-LIKE ENDGAME

White — Kc3; Bc5; Pa3, f4, h4. (5).
Black — Kf3; Bc6; Pa3, d5, g5, b5. (5).
Black to play.

56... g5! 60.fg d4f 31.e4 Kgs 62.Bd
32.Be7 Kh4 33.g6 Kg4). 38... Kh4
39.Kd3 Kg5 41.Ka4 b4 65.Kf3 Bf5.
White resigns. (Kotov — Botvinnik,
1935). □

WHAT'S ON

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Jerusalem
Museum Exhibitions, Peasu Palae-
ontology, Egyptian Children, Yochved
Weinfeld; forms of visual language. Arts in
Plastic in the 19th Century. Street Art.
Zed in Art. From the Collection of the
Design Department. From Still Life to
Object. Sculpture from Shnar
Objekt. Childhood Drawings and Paint-
ings of Israeli Artists. Words in Freedom.
Exhibit of the month: Moosa Receiving the
10 Commandments — 17th century
copy.

Scholar Museum, "War and Peace" —
bed of Jesus. Rare bronze vessels from a
Persian period tomb, Nablus. Islamic
Art; from the Israel Museum collection.
Yehuda Givon, Israeli Museum; Sun-
day, 10 a.m.-5 p.m.; Fri., Sat., 10 a.m.-2
p.m. Shrine of the Book, Billy Rose Art
Garden, Mon., Wed., Thur., 10 a.m.-6
p.m.; Fri., 10 a.m.-10 p.m.; Fri. and Sat., 10
a.m.-2 p.m. Rockefeller Museum; Sun-
day, 10 a.m.-5 p.m.; Fri., Sat., 10 a.m.-2
p.m. Tickets for Sat. and holidays must be
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tivities, shown regularly at 11:00 a.m. and
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ART GUIDE

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Jerusalem
Israel Museum Exhibitions: Words in
Freedom. Contemporary prints from the
museum's collection having writing as their
common motif. Peace Pictures
Drawn by Egyptian Children. Arts in
Palestine in the 18th Century. This exhibi-
tion was made possible through a grant
from the Oan Hotels Corporation.
Birds in Art. Photographs, stamps of
birds, stuffed birds and artistic creations
and sculptures of birds. Yecheved
Weinfeld: Forms of Visual Images. Deals
with the figurative use of the word and
forms in which visual images arise in an
artist's mind. Inventories of images, rang-
ing from the naturalistic to the totally
abstract.

Exhibit of the Month: "Moosa Receiving
the Ten Commandments," 17th century
tapestry after Raphael, signed by H.
Reydemans. Exhibited from Still Life to
Object. Deals with different attitudes
toward the object, from 17th century
Dutch painting up to the present day, the
object itself becoming part of the work of
art.
From the Collection of the Design Depart-
ment. New designs and acquisitions.
Wellbeing Pictures from the Haglan.
Childhood Drawings and Paintings of
Israeli Artists. Street Art. Photographs of
paintings created by news and
anonymous artists on walls, fences and
roads of New York. Book of the Museum
Exhibit of the Month: "War and Peace,"
head of Jesus on a bronze lump, red cast.
H.C.E. Rare bronze vessels from a Per-

Iranian period tomb, Shechem, beginning th
cast. B.C.E. Special exhibits: Islamic
Arts.
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Tel Aviv
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Europe and America. New Ac-
quisitions, 20th century painting, sculp-
ture, drawing. Israel Photography. Work
by pupils of the Museum workshop.
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American Mizrachi Women. Givat Tzur,
Tel. Aviv — Tel. 290187, 240106.

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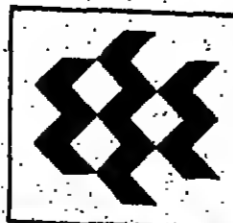
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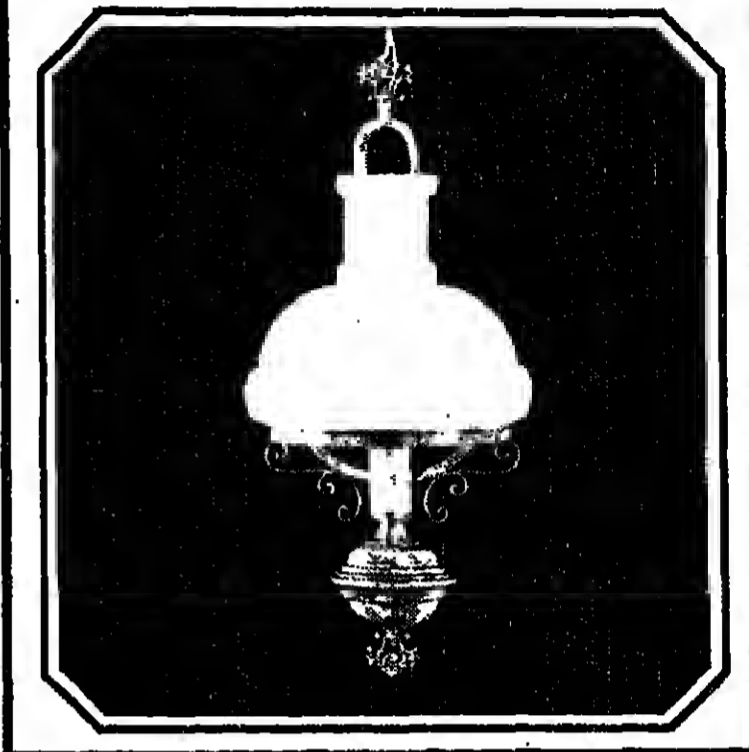


(Above) Singer David Droza, one of the stars of the show, delivers his rendition of 'Badun Love Song.'



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IN A CORNER of the sunny *Tipat Halav* reception room at Ma'lot Dafna, a low picket fence surrounds a colourful rug, a small table and chair, shelves of books and home-made toys and many handpainted signs. "Play with your child," urge the illustrated signs, "Sing to her," "Laugh with your child," "If you yell at your child, he will get used to yelling."

A group of mothers watch and listen as Sima, a young occupational therapist, works with one of their number and her infant on the play corner's rug. The two women gently swing the baby in a blanket held loosely between them.

"She is doing something terrific," comments Shula Parush, staff member of which the *Kiddum* play corner is a part. It looks to me like a simple game of swinging until Parush explains the crucial relationship between physical movement and a child's mental development.

The play corner is one of nine established so far in Jerusalem's *Tipat Halav* ("Drop of Milk") chain of mother and child clinics. The *Kiddum* ("Development") project, which includes home visits, community outreach, teacher training and books, leaflets and tapes, is the newest step in *Tipat Halav's* job of training mothers in the art of parenthood.

"Speak to him," Sima advises the mother of a three-month-old boy. "When he's in the bath, tell him you are washing his hands, his feet, his back. When you are in the kitchen making soup, tell him what kinds of vegetables you are putting in."

The mother's anticipated protest — "But he's too young to understand!" — is countered by Sima's explanation of the importance of early verbal stimulation for the development of the child's brain.

"It is sometimes difficult to convince a mother who wasn't talked to or played with as a child of the importance of this kind of stimulation for her own children. People can usually only share what they have experienced," says Sara Azrieli, chief supervisor of Public Health Nursing in Jerusalem.

EXTENSIVE research in the U.S. and other countries has shown that early verbal, visual and physical stimulation of infants has a significant effect on success in school and on emotional health. Dr. Dov Tamir, director of public health in Jerusalem, decided to apply the findings to Israel, convinced that early stimulation programmes could be a key to closing our social and educational gap. That was how *Kiddum* was born.

"During the 1950s, when children were dying of malnutrition, we concentrated our efforts on vaccination, nutrition and personal hygiene," explains Azrieli. "Towards the end of the 1960s we took a good, hard look at children from disadvantaged neighbourhoods. We found that our efforts in the area of parent education for the physical health of the child had been highly successful: children were well-fed and healthy." Why, then, were they consistently failing in school?

A hint of an answer came in the early 1970s from Professor Alexander Russell and his Jerusalem Centre for the Development of the Child and the Family. Through their work with handicapped and bilingual children and their families, Prof. Russell's staff had come to understand that, in order



(Richard Nowitz)

Getting ahead

Jerusalem's Mother-and-Child Centres are providing some important training on parenthood along with the usual advice on care and feeding of infants. RUTH MASON describes this process.

to produce healthy, well-adjusted children, work on emotional and cognitive development must begin very early in life — ideally before birth!

By the early 1970s, Russell's general preventive approach had been incorporated into the work of *Tipat Halav*. Along with advice about food, weight and vaccinations, the nurses now counselled mothers on the emotional and cognitive development of their children. But there were serious limitations on what they could achieve, because each nurse could only devote approximately 10 minutes to each mother and her child.

IN 1977, Dr. Tamir stepped in. His quest for government funds yielding very meagre results, this energetic, dedicated paediatrician decided to go ahead on his own. A small grant from the

When health officials saw, for example, that recently arrived Georgian mothers bound their babies, their immediate reaction was to tell the mothers how bad this is for the children. When some of these mothers suddenly stopped binding, they suffered emotional strain due to the anger and disapproval of husbands and grandparents. The *Tipat Halav* staff are encouraged not to force acceptance of Western modes of behaviour, but to let mothers look around and see how other mothers do it; to allow each mother to go at her own pace.

Tipat Halav nurses feel that *Kiddum's* biggest contribution is the addition of staff who can pay special attention to mothers and children from deprived backgrounds.

"Forty-two per cent of Jerusalem's children live in disadvantaged families," says Tamir. "They come to school with a vocabulary that is much smaller than that of their middle-class counterparts." Studies show that a stimulating environment can actually raise a child's IQ whereas a dull environment can depress it.

"We want to teach children how to think," he emphasizes, "how not to become quickly discouraged." He believes that the failure of the U.S. Head Start programme lies in the fact that it did not sufficiently involve the parents and that it started too late. "Parents," Tamir emphasizes, "are the ones who can best provide early stimulation to their children."

AN IMPORTANT tool in *Kiddum*, explains Shula Parush, who is in charge of training the instructors, is the relationship between them and the mothers. Rather than plunging directly into guidance, instructors get the mothers to talk about what is troubling them. "Are you having any problems?" an instructor asks the mother of a seven-month-old girl.

"Well, yes. Lately she tends to hit people a lot." Asked how she feels about this, the mother admits that it disturbs her. The instructor listens attentively but makes no comment. Later in the session, the baby starts "hitting" her.

"Is this what you mean?" she asks the mother. The mother nods as she scolds the child. The instructor explains that this kind of activity is normal at this stage of development and that the baby derives pleasure from the motion. She shows the mother how to direct the energy by producing a box for the baby to hit. "If her hitting people bothers you, give her a substitute," she suggests.

Parents are encouraged to be loving and affectionate with their babies. Without a positive parent-child relationship, no amount of stimulation will do any good. Physical handling, fondling, hugging and kissing are as crucial for the child's wellbeing as nourishment. However, the parents are advised to play with their babies only when they really feel like it.

THE MOTHERS themselves are very enthusiastic about *Kiddum*. A young mother of three, waiting for her turn in the play corner, stresses the importance of the programme for new mothers. "But even I get something out of it," she adds.

A 21-year-old mother of two complains that she had a hard time convincing her own mother that pinning the child on a blanket on the floor, which *Kiddum*

strongly encourages, is not bad for the child. "She thought I was crazy when she saw me put Dror on the floor at the age of two months. But she's old-fashioned. This is modern," she concludes.

In order to follow-through, mothers take away with them an illustrated, easy-to-read instruction sheet summarizing main points of a session, with suggestions for additional activities. Rivka Danziger, a new immigrant from Hawaii and *Kiddum's* specialist in mother-child relationships, has also developed a simple audio-visual tool which explains the project's services to waiting mothers and suggests how they can best take advantage of its resources.

When questioned about the emphasis on "mothers" as opposed to "parents," the *Kiddum* staff stresses its attempt to involve all members of the family in the training process. However, since fathers do not receive paternity leave, it is virtually impossible for them to attend morning sessions. Yehudit Ella, head nurse of the Kiryat Hayovel station, has noticed that young fathers tend to come in more often, and seem to be more comfortable in the *Tipat Halav* environment than their older counterparts.

THE FIRST *Kiddum* play corner outside Jerusalem has been opened in Kiryat Shmona, and similar ventures are being planned in Netivot and Olvat Olga. Many nurses from Jerusalem, as well as from other cities, have come to Tamir on their own initiative asking for training in his techniques.

Although still in its early stages, *Kiddum* has already acquired a reputation abroad. Visiting experts on a three-day exchange organized by the U.S. Department of Health, Education and Welfare in conjunction with Israel's Education Ministry, spent one morning observing *Kiddum* play corners in action in Mahano Yehuda and in Katamon. "There is no doubt that Israel leads the field in early childhood development," wrote the child psychologist who is organizing the 1980 conference of the Canadian Association for Young Children, inviting Tamir to speak at it.

Why has local funding for *Kiddum* been such a serious problem? "The government has no money for these play corners," says Dr. Wolf Matsdorf, president of the English-speaking B'nai Brith lodge which has financed three *Kiddum* corners in Jerusalem. "The Kiryat Hayovel corner (opened in December 1978) cost us ILA0,000. The last one was cheaper."

Tamir claims that the powers that be do not yet see the importance of *Kiddum*. Meetings with the Health and Education Ministries have produced no concrete results. The importance of early stimulation is a new concept and perhaps it has not yet reached those who control the purse strings.

Tamir is very worried about the future of the project. Three of the play corners in Jerusalem have to be vacated at the end of June and the grant from the prime minister's committee, which forms the bulk of *Kiddum's* meagre funding, ends in September. Private organizations like B'nai Brith and *Hevrat Ezra* continue to help, but if *Kiddum* is to continue its work and expand to meet the urgent needs of over half of Israel's population, more significant, stable sources of funding will have to be found. □



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LORD BETHELL, elected a member of the European Parliament in 1975, has until now devoted himself to Polish and Russian history. His latest study, of the Palestine imbroglio, is a well-written, most readable book. Disputed questions, such as why Bevin took the Palestine problem to the UN in 1947, are analyzed here for the first time on the basis of the recently-released British documents. Yet the strongest parts of the book are not the political analysis but Bethell's graphic, first-hand accounts of history in the making, gleaned from personal interviews with participants in the events described. This is not an historian's history, but it will undoubtedly arouse the interest of a great number of readers then do most academic tomes.

The opening chapter, somewhat pretentiously entitled "The first four thousand years," was obviously intended to be an account of the Jews' biblical claims to the Holy Land. However, the first 3,000 years are despatched in a mere three pages, after which comes a quite useful summary of the various factors that brought the British to Palestine during World War I.

THE BOOK REALLY gets going with the Peel Partition Plan, which was endorsed by the British Cabinet in June 1937. But this was also the year in which Britain's Palestine policy experienced a substantive change in emphasis. The Mufti's main achievement in 1936 was not in the military field, but in his successful mobilization of the Arab world to the Palestinians' cause. Henceforth, it was neither Zionists nor Palestine's Arabs but the Arab states that played the decisive role in British counsels.

Bethell describes Weizmann's interview with Prime Minister Chamberlain, on March 10, 1938: "Why do you worry so much," asked Chamberlain. "Why are you so uneasy? We are committed to partition." Bethell, like Weizmann at the time, seems to accept the reassurance at face value. But the Woodhead Partition Commission that went out to Palestine that same month was given secret instructions to return a verdict that partition was not in fact practical.

IN FEBRUARY 1939, with a world war looming, the British wanted to ensure for themselves a quietest Arab Middle East on which to base their Strategic Reserve. They therefore invited representatives of the Arab states to St. James's Palace, in order to gain approval of their proposed Palestine policy for the duration of the war. The last week of the conference turned into a dialogue between the British and the Arab states, with Zionists and Palestinian Arabs alike waiting in the wings. Likewise, as Bethell falls to note, the long delay between the end of the conference (17 March) and the publication of the White Paper (17 May) was due mainly to further negotiations in Cairo, between the Arab states' delegate, on their way home, and Sir Miles Lampson, ambassador extraordinary, and eminence grise of Middle East officialdom's anti-Zionism. In Cairo, the Arabs extorted substantial additional concessions: *locus standi* in Palestine, for the states, and a definite limit of 10 years for the establishment of an independent Palestine state.

Some 40 years later, Bethell has questioned Malcolm MacDonald, who as colonial secretary was the

Retreat from the Mandate



THE PALESTINE TRIANGLE: The struggle between the British, the Jews and the Arabs, 1935-1948, by Nicholas Bethell, Tel Aviv and London, Steimatzky's Agency, in association with André Deutsch, 384 pp. \$2.95.

A Hebrew edition, HAMESHULASH HAERETZ YISRAELI, is published by Edanim at IL24.

Michael J. Cohen

architect of the White Paper. MacDonald's excuses sound lame, even pathetic.

"He'd tried his darndest for the Zionists — in the back of his mind was the idea that if Britain won the war and he stayed in office, he'd be able to give the Zionists a better deal."

But Churchill himself, the golden hope of the Zionist movement who, in May 1939, had called the White Paper a "gross breach of faith," when in office found himself "compelled to carry on a policy which he himself had repeatedly and publicly denounced."

From his first direct contact with Zionism, as colonial secretary in 1921, Churchill's Zionism was ambivalent, dominated by British, rather than Jewish, interests. There was at times a great discrepancy between his publicly-alleged sympathies and his privately-expressed apprehensions. Moreover, for a political maverick such as he, the emotive nature of the Palestine problem was always good for scoring political points off the government of the day. The Moyné assassination in October 1944, says Bethell, was apparently sufficient to "take the fire out of Churchill's Zionism." Consequently, as is obvious from his speeches as leader of the opposition, his post-war policy on Palestine was to get Britain out of the country as quickly as possible.

BETHELL DOUBTS whether the

White Paper achieved what Britain hoped it would. "It quietened the Arabs but did not satisfy them, and it aroused hatred in the Jews, albeit a hatred subdued by events in Europe." On the one hand, the Jews' desire to help Britain defeat Hitler was instinctive, but on the other, Britain's obdurate adherence to the White Paper's immigration restrictions provoked rebellion and made Britain's name anathema in Palestine.

However, the Jews' demand for a state of their own after the war, made at the Hotel Biltmore in New York in May 1942, was not motivated by awareness of the Holocaust, as Bethell claims, but primarily by the disillusion caused by Britain's rejection of Weizmann's proposal to raise a Jewish division to serve in the ranks of the British army.

The response of both Jews and British to illegal immigration verged at times on the hysterical. The possibilities of rescue, the numbers actually involved, would not have substantially diminished the tragic results for European Jewry, nor would they have provoked the Arab rebellion that the Middle East ambassadors warned of.

The 1939 White Paper's immigration quota of 75,000 was not in fact exhausted until December 1945. The bureaucrats' fixation with Britain's supposedly vulnerable interests, combined with an inhuman indifference to events in Europe, is the most depressing aspect of British (and American) policy during the war. Here, Bethell is at his best:

"The humanitarian need of the Jews in Europe did not enter the argument, except in as much as it aroused public, mainly Jewish, pressure. The simple fact was that the doomed Jews, while they had powerful friends and brothers in Britain and America, were themselves of no political or strategic significance. The British and American governments saw no military advantage in trying to rescue the Jews or send them food, rather the contrary. They

therefore abandoned them."

Bethell has little to say about the Yishuv's military effort during the war in the ranks of the British army, or about the abortive negotiations for a Jewish division. The Jewish Brigade does not get a mention. But there are some fascinating passages about the commando operations carried out under the auspices of Britain's Special Operations Executive (SOE). One of these was the reconnaissance operation in Syria, on the eve of the British invasion in 1941, during which Moshe Dayan lost his eye.

What of the White Paper's effect on the Arab world? In May 1941, it seemed to the Zionists that Rashid Ali's pro-Axis revolt in Iraq showed up both the insignificance of Arab strength and the futility of Britain's pro-Arab policy. However, to most British policymakers, British victories in the Middle East, usually against great odds, seemed little more than gambler's luck, and an illustration of how precarious was their position.

Furthermore, the Arab states' involvement with Palestine was institutionalized in 1944, when they took the first steps to establish the Arab League. At their meeting in Alexandria in October, they declared that the rights of the Palestinian Arabs could not be infringed without danger to the peace and stability of the Arab world, and referred to "engagements assumed by Britain" — i.e. the 1939 White Paper — as the "acquired rights of the Palestinian Arabs."

Had Britain felt able to proceed with the White Paper after the war and establish an independent Arab state in 1949, the Arab world would certainly have applauded.

BETHELL SEEMS TO SHARE the view of many Israeli historians that had Britain accepted the report of the Anglo-American Commission of Enquiry published in April 1948, and for good measure offered to accept as immigrants to Britain a good

number of Jewish refugees from Europe, the steam might have been taken out of the maximalist demand for an immediate Jewish state, the moderate's position restored, and terrorism crippled. He states that at the end of the war, Britain held the field and, especially if assisted by the Hagana, could have done anything she wanted. He estimates that the Palestinians would not have received much help from their Arab neighbours.

This purely theoretical hypothesis is, unfortunately, superficial and over-simplified. Above all, it either ignores or underestimates the Arab element. Bevin's fears of Arab rebellion were shared by the Americans. Truman's repeated pressure on London to admit 100,000 displaced persons into Palestine was accompanied by a categorical refusal to permit American forces to subdue Arab opposition.

Secondly, the Anglo-American report was not such a "gift" for the Zionists. It did endorse Truman's original demand for the admission of the 100,000, but by the time the report was published, the number of DPs in Allied camps had swelled to over 250,000.

The report stipulated that there should not be either a Jewish or an Arab state in Palestine, but it did not recommend what should be Palestine's political future. In the meantime, a British trusteeship should continue to administer the country, to supervise land sales and, after the admission of the 100,000, to regulate immigration. Thus for tactical reasons only, the Zionist lobby persuaded Truman to endorse publicly just the first part of the report's proposals, that regarding the 100,000.

But the British wanted a comprehensive political settlement and were not prepared to single out that measure which would most please the Jews and most arouse the Arabs. Bethell's judgment of this episode bears little relation to the documents he supposedly reads. He writes:

"The British government had ostensibly accepted the report. But in fact their intention was to stall the reader might easily be the impression that Bevin wrook it, by imposing an impossible condition on its key point. The British government had given the world to understand that the Comptroller was a decision-forming body. In fact, they turned it into a stalling device, a calculated waste of twelve busy men's time."

In effect, just as Truman and the Zionists seized upon just one of the report's recommendations, so the British — that concerning the Arab world — had been alive? It was above all the interplay between the frequent switches between Zionism and moderation during the years of the Mandate. For the Jewish Agency, resistance was an instrument of policy, a tactical bargaining position. For the Arabs and the British, resistance was an end in itself, their goal being to undermine British rule as would make British rule impossible in Palestine.

Obviously, the Yishuv could not have carried out its policy of resistance without the aid of the King David explosion. To that end, a conference of English and American officials was called in London, in July 1946, an advance party working out the detail of the problems involved. Bringing 100,000 Jews to Palestine. The result was the plan for provincial autonomy.

BEVIN DID NOT reject the migration of the 100,000, providing it came within the frame of a comprehensive political settlement. To that end, a conference of English and American officials was called in London, in July 1946, an advance party working out the detail of the problems involved. Bringing 100,000 Jews to Palestine. The result was the plan for provincial autonomy.

gone down in history as the Morrison-Grady scheme. But the experts' committee, as Bethell claims, but merely apologized for Foreign Secretary Bevin, who was elected in presenting the plan to the House of Commons.

The Morrison-Grady plan in fact enjoyed a great deal of contemporary support from all sides. Bevin and Truman's public declarations at the time tend to obscure their real views. Bevin's contemporaneous remarks at the Labour Party conference in June 1946, about New York Jews preferring to send their brothers to Palestine rather than receive them in New York, contained more than an element of truth. In January 1946, a public opinion poll among Jews showed that only 5 per cent of the respondents favoured more migration to the U.S. from Europe; 51 per cent wanted either fewer newcomers or none at all. Melvin Urofsky, *Washington Post*, New York, 10/78.)

Truman initially regarded the Morrison-Grady plan as the best solution he had yet seen, and was highly embarrassed and embarrassed when the Jewish lobby turned him against endorsing it. His private remarks at this juncture are the best — or the worst — of Bevin's. Vice-President Wallace alleged later that at the cabinet meeting which discussed the plan, Truman burst out: "Jesus Christ couldn't please me, when he was here on earth. How could anyone suppose that would have any luck?"

Truman became so fed up with Palestine that he refused to give any lobby on the subject. He warned the Zionists that he would wash his hands of the whole thing unless they learned to run Palestine.

MEANWHILE, in October 1945, the Hagana, Irgun and Lehi had had forces in an undeclared war against British rule. From Bethell's treatment, the unimpaired reader might easily be given the impression that Bevin wrook it, by imposing an impossible condition on its key point. The British government had given the world to understand that the Comptroller was a decision-forming body. In fact, they turned it into a stalling device, a calculated waste of twelve busy men's time."

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It was not a deliberate act of mass murder, but its wretched negligence was clearly the main cause of the killing.

But surely, once on operation of that nature is even contemplated, the possibility of large-scale casualties cannot be excluded? Begin, at least in 1977, remains totally unrepentant.

The Hagana at the time not only denied my connection with the explosion, but publicly condemned it as an atrocity. As Bethell notes, the Hagana was in fact privy to the plan from its inception. They were interested in recovering, or destroying, incriminating documents seized by the British on June 20, "Black Saturday."

Bethell relates that the British had in fact been unable to process all the documents then seized. Most were in Hebrew, and the British had to employ Jewish policemen to translate them, men whose first loyalties were in fact to the Hagana; when they discovered anything incriminating, they flushed it down the lavatory. "After two days, the drums of CID headquarters were totally blocked."

But perhaps more important, what were the political repercussions of that summer of violence? On the night of June 16-17, 1946, the Hagana severed Palestine's links with the Arab world, sabotaging 10 out of 11 connecting road and rail bridges. Again, Bethell has missed the main point of the operation. As a Hagana transmission warned, following Britain's announcement in May of its intention to evacuate Egypt and the suspicion that Palestine was to substitute for it, it was a demonstration of the Yishuv's capacity to immobilize Palestine as an imperial base, should Britain turn against the Yishuv.

In retaliation, the administration carried out an operation planned since the previous January, the mass arrest of Jewish Agency leaders and Hagana officers — Black Saturday. The operation did not bring forward an alternative leadership, as London may have hoped.

Weizmann was not prepared to become the Yishuv's Pétain. He approved of the military actions designed to facilitate illegal immigration, but drew the line at operations likely to provoke Britain into an all-out war against the Yishuv. He feared that "Black Saturday" might preclude the beginning of that war. He therefore gave the resistance leaders an ultimatum — either they called off all further operations, or he would resign all his offices and publish his reasons.

The Jewish Agency, by a majority vote, bowed to Weizmann's ultimatum — before the King David tragedy. That event provided the suitable pretext for ending the joint resistance. If Black Saturday failed to produce an alternative leadership, it did produce a change of heart, and tactics. Moderate diplomacy, under the baton of Nahum Goldmann, took over from the Joint Resistance Movement.

WHEN THE RUMP of the Jewish Agency met in Paris, in August 1949, the Yishuv's fortunes were at their lowest since 1939 — many of the Executive were interned behind barbed wire at Latrun. Ben-Gurion was abroad, Shohat was arrested, and Golda Myerson was not picked up; Truman was threatening to withdraw, and world opinion was repelled by the

King David affair. Many felt remorse about their past rejection of partition: had a Jewish state been established in 1947, they reasoned, the fate of the Jews during the war might have been different.

The Agency therefore discarded the Biltmore Programme and decided to agree to partition, should an acceptable plan be proposed to them. Goldmann was despatched on a flying visit to Washington, in order to inform the Americans and mobilize their support for the new compromise. Goldmann refused to be merely a messenger-boy, but demanded and received authority to negotiate.

For him, and for others like Weizmann and Kaplan, the provincial autonomy plan, if improved, might well serve as the necessary interim stage towards the statehood. Ben-Gurion obstinately refused to translate them, men whose first loyalties were in fact to the Hagana; when they discovered anything incriminating, they flushed it down the lavatory. "After two days, the drums of CID headquarters were totally blocked."

On October 4, 1946, on the eve of the mid-term Congressional elections, Truman made perhaps his most decisive public intervention on the Palestine issue. His statement has always been interpreted (by Bethell, too) as an expression of support for partition. In fact, Truman stated quite clearly that he supported a compromise between the British (Morrison-Grady) and the Jewish Agency (partition) proposals.

Ben-Gurion concluded that the danger of Truman's abandoning their cause had passed, and that the Zionists could once more rely on him to press a pro-Zionist solution on Bevin. By this time, Ben-Gurion realized that Goldmann's and Weizmann's negotiations were leading merely to im-

provements on the provincial autonomy plan. At the end of October, 1946, Ben-Gurion travelled to the U.S. with the Abba Hillel Silver group, right-wing activists who abhorred the moderates' concessions. At the Zionist Congress in December 1946, an unholy alliance of Ben-Gurion and Silver ousted Weizmann from the presidency of the World Zionist Movement.

BY THE END OF 1946, the options open to Bevin seemed quite clear. No compromise could be expected from the Zionist camp, now dominated by the Ben-Gurion-Silver alliance, itself buoyed up by Truman's statement; on the other hand, the Arab states had also rejected provincial autonomy. The British hinted to the Zionists that the plan might lead to partition, and to the Arabs that the two provinces might be united into a federal union — but neither Zionists nor Arabs believed them.

Bethell argues that the final argument against partition was Whitehall's belief that the Soviet Union would block it at the UN — London did not foresee (did anyone?) Gromyko's volte face of May 1947. Thus, despite the chiefs of staff's desire to hold on to strategic facilities in Palestine, the British government was by January 1947 preparing to abandon the Mandate. The last "round table" conference on Palestine, which opened at the end of January 1947, was little more than a formality, from which no one really expected an Arab-Jewish compromise to emerge — though Bevin was no doubt disappointed with the Arab side for rejecting his final offer (an Arab state within five years, and 66,000 immigrants for the first two).

In the absence of any agreement, Bevin was determined to hand over to the UN. Britain, says Bethell, "hoped to retain something, but was prepared to

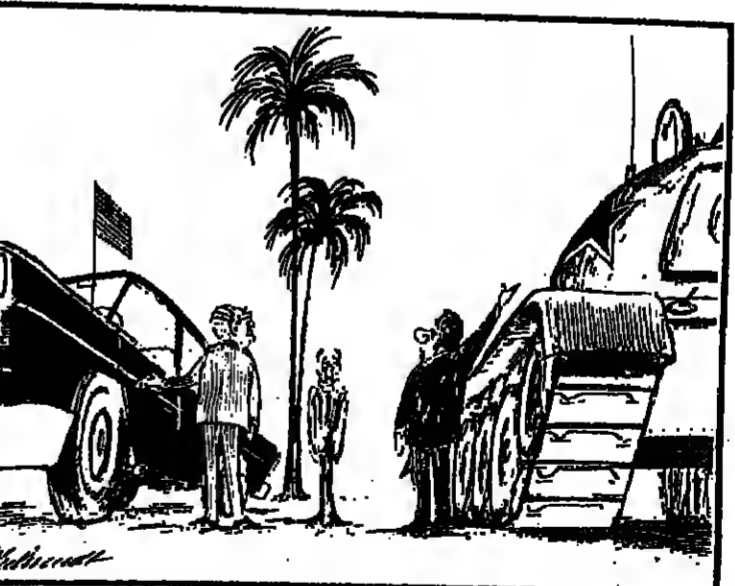
risk losing everything, base and influence as well as control. The first priority now was to rid herself of the burdens imposed by the Mandate. If the United Nations would help her do this end to remain in Palestine also, she would accept. Otherwise, she would withdraw and concentrate on salvaging what she could of her treaties and interests elsewhere, in other parts of the Middle East."

Bethell simply attempted too much, and in bringing out the Jewish side, perhaps relied too heavily on interviews with men who, however distinguished a role they play today, were not the central figures of yesterday. Ben-Gurion and Weizmann hardly figure in this account.

The author has also given his book the academic paraphernalia of footnotes; yet upon examination, much important information and many views are not accredited, even when appearing in quotation marks. The whole point of footnotes is to indicate the source of views expressed or facts given, so to allow the reader to assess their validity for himself. To use the method selectively casts doubt on sources as a whole. □

Michael J. Cohen is senior lecturer at Bar-Ilan University. His book, *Palestine: Retreat from the Mandate*, was published by Paul Elek in 1978.

Sympathetic pen



"The Choice," 1976, a prophetic cartoon by Fritz Behrendt.

BEIN JIHAD VESHALOM (with 'yesh' by Fritz Behrendt. Tel Aviv, Sifriat Ma'ariv-Otspaz. No price stated.

FRITZ BEHRENDT is the only gentle cartoonist whose work often looks as though it originated in the Israeli press. His views on Nazism, the PLO, the oil sheikhs, the tyranny of the regime in Russia, the fanaticism of Gaddafi, are identical with those of Israeli cartoonists, though expressed

with a graphic simplicity and elegance rarely seen here. Being the work of a neutral observer, his cartoons do an enormous service to Israel in hundreds of papers around the world, but particularly in West Europe, where they appear regularly in Holland's *Het Parool*, Switzerland's *Weltwoche*, Sweden's *Svenska Dagbladet*, and Germany's *Frankfurter Allgemeine*, as well as leading papers in Belgium, Austria, and Greece. (In Israel, *Ma'ariv* has begun to publish them.) Behrendt was here recently to

open a show of his cartoons at the Jerusalem Theatre. The book covers a period of over 15 years (the exhibition itself was far more comprehensive and dealt with many subjects other than the Middle East).

Behrendt is not a Zionist, but a humanist. Born in Berlin, brought up in Holland, where he still lives, he has seen and suffered from war and tyranny at first hand. His father, who had a Jewish mother, fled to Holland in 1938 (after helping the families of men who had been flung into Dachau) and was joined by his family; but the Gestapo finally caught up with them in 1944. Luckily, father and son both survived Nazi detention; but Fritz spent six months in solitary confinement in East Berlin in the early 1960s, following his ill-concealed disillusionment with a communist-oriented volunteer work organization. He emerged a political cartoonist dedicated to being on the side of the angels.

Like all cartoonists, even the best of them, Behrendt is capable of falling into misleading simplicity. His worst cartoon shows an Israeli and an Arab soldier glaring at each other while their children play marbles together. Intended as a contrast of the past and present (and perhaps hope for the future) it reads to an Israeli as naive unreality and poses an artificial and untrue distinction between two generations of Israelis. It is unfortunate that the publishers chose to print this cartoon on the cover of an otherwise excellent book. □

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IN 1975-77, locally-organized conferences in many countries brought together local and American scholars to commemorate the bicentennial of American independence. The results of most of them were ephemeral: relatively few left behind much more than their programmes. The ambitious conference organized by the Department of American Studies at the Hebrew University of Jerusalem is a notable exception, and this handsome and useful volume is a selective record of its proceedings. It at once represents an effort, in the words of its principal organizers, Yehoshua Arieli and Shlomo Stolin, to promote "new insights into the American national experience" and serves as a kind of *Festschrift* to honour the United States on the 200th anniversary of its birth.

Instead of trying to cover the entire range of the American experience, the conference planners wisely chose to concentrate on four major themes, each of special relevance to analysts fascinated by the affinities between the U.S. and Israel: the changing character of the American political system; the place of immigration and ethnicity in the development of the American society; the relationship between the U.S. and the world; and the development of higher education in the U.S.

The result is a work of remarkably high quality that deserves the attention of all serious students of American affairs. It consists of a keynote address by Shlomo Avineri, in which he sounds a primary leitmotif of the volume by emphasizing the similarities between the U.S. and Israel as "pluralistic societies open to the world"; 12 substantial papers, half by Americans, half by Israelis; formal commentaries on those papers; and the proceedings of a final symposium on "America Facing the Future."

LIKE THE contributions to most such volumes, the 12 papers that comprise the core of the book are of uneven quality. Of the six by Americans, only one can be described as breaking new ground.

"Disjunction and Diversity in American Ethnic History," John Higham, with his customary imaginative flair, offers a bold and original new framework for the analysis of that history. He characterizes the 19th century

Bicentennial



THE AMERICAN EXPERIENCE IN HISTORICAL PERSPECTIVE. Edited by Shlomo Stolin. Ramat Aviv, Turtledove Publishing. 814 pp. IL280.

Jack P. Greene

U.S. as an essentially "disjunctive society... held together by a counterthrust of incompatible allegiances" and an overall unity fostered by a national ideology of freedom and equality, while "discriminations of race and culture maintained an intricate network of boundaries" that facilitated the operation of functional patterns of "mutual avoidance."

The 1890s were a watershed. Thereafter, Higham suggests, the American social order began to move through three "sharply contrasting stages" towards a condition of "pluralistic integration" marked by the achievement of "an equilibrium between ethnic pluralism and a common culture that sustains equal rights for all individuals."

If the other five American contributions are far less original, most of them can constitute competent summaries of the current

state of knowledge and provide good introductions to the subject. This is especially true of Oscar Handlin's "The Political Heritage of the Revolutionary Period," Sidney Geiber's "Changing Configurations of Higher Education in a Democratic Society," and Morton Kaplan's analysis of the recent history of American foreign policy.

Adding very little to his recent pathbreaking volume on *The Black Family in Slavery and Freedom, 1750-1935*, Herbert Gutman's "Afro-American Experience as Immigrant Experience" is nevertheless extremely valuable, because it provides a superb distillation of the central arguments of the bulky study. Only Walter Berns's exploration of the threat posed by liberal principles to liberal democracy in contemporary public life strikes false notes and fails to be persuasive.

BY CONTRAST, most of the Israeli contributions can be described as fresh. Particularly notable are Joseph Ben-David's careful and informed analysis of "The Impact of the United States on World Higher Education since the World War II" and Arieli's broad-ranging and suggestive essay "Forecasting the Fate of the

Reflections on Productivity: The former discusses with clarity and cogency the reasons for the extraordinary increase of the U.S. upon trends in other education during the 1950s and its decline as a model and standard of measurement during the 1970s. The latter examines the persistent fascination with the nature and future of the American experiment.

It is especially concerned to explain why the assimilationist models of late-19th-century liberals and other intellectuals failed to be so wide of the mark. His concern leads him to articulate what comes closest to capturing the central theme of the volume: why the American has proved to be so extraordinarily adaptable in the face of wholesale transformations in economic organization and social composition.

Adding his cue from a long tradition of optimistic observers, Benjamin Franklin to honour Martin Lipset, Arieli stresses that the "secret of the United States' stability and success as an American political and social system" lies in the system itself. It does specifically the wide diffusion of power among dispersed centres of political authority, the symbiotic relationship between economic systems, and an almost total identification of individuals with the "American way of life" and the institutions, norms and thought to be embodied in that concept.

Like the other Israeli essays, Nur A. Goren sensitively captures the dilemma of American immigrants as "striving to survive as a national entity while aspiring to integration into the society at large." Nissan Oron offers a crisp and intelligent exploitation of the "paradoxes" in contemporary American foreign policy, and the "view of Israel as a nation on the U.S. vs. the view of the U.S. as a nation on the East"; Shlomo Stolin and Yehoshua Arieli present a concise, and very useful, synthesis of the changing meaning of the principle of self-determination in American official attitudes towards national liberation movements from 1776 to 1978; and Benjamin Aklin argues that the World War II and Arieli's broad-ranging and suggestive essay "Forecasting the Fate of the

political order. At the same time, the many important similarities are striking. Both are now socialist, countries of immigrants composed of a rich variety of ethnic and cultural groups, and both are trying hard to be democracies built, in Arieli's words, upon "a great vision of universal significance, which influenced the outlook and self-awareness of the other."

WHATEVER may be the future parallels and divergences between the two countries, the portrait of the U.S. that emerges from this volume is one of a highly complex political society. Like all human societies, it has compiled a mixed record, but has nonetheless made some notable achievements in the political and educational realms. It has managed, it not always fully and expeditiously, to integrate a heterogeneous population into a reasonably stable social order. It has proven remarkably resilient in response to major changes in socio-

COMMENTARIES at such conferences rarely rise to the level of the paper, but virtually every one included in this volume repays careful reading. The participants obviously took their assignments seriously, and many of their comments actually surpass, or elaborate in interesting ways, discussions offered by the principal papers.

The remarks of Daniel Elazar, Selwyn K. Troen, Abba Eban and Nathan Rotenstreich are particularly notable in this regard. The same can be said about the brief contributions to the concluding symposium. Indeed, Shmuel N. Eisenstadt's brief but penetrating analysis of the uniqueness of the American experience in relation to that of other modern societies is one of the highlights of the book.

It is in these briefer contributions, in fact, especially those by Arieli, Elazar, and Eisenstadt, that the important sub-theme of "the affinities and dissimilarities between Israel and the United States" is most systematically developed.

As Eisenstadt and Elazar make clear, the most essential difference between the two countries, other than also and its many concomitants, seems to lie in the fact that the common identity of the American people has not, in sharp contrast to the Israelis, been based upon "a crossing of the common historical experiences of primordial groups."

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economic life, and has yet to become comfortable, resolute, and graceful in handling its unwelcome responsibilities as a world power.

WHETHER, given the "Major trends and attitudes of contemporary American society" and many external realities, it can continue to do as well in the future is the question posed by Arieli as a framework for the concluding symposium. As is the habit — and one of the main social contributions — of scholars, the panelists responded to this question by raising a whole series of more specific ones: whether pluralism and individualism can have much scope "in a world which becomes narrower and more susceptible to the applications of force"; whether the development of large-scale bureaucracy and the concentration of corporate power is compatible with the long-range continuation of the individualist ethos and perpetual motion that has contributed so heavily to the creativity and relative immunity to social shock of the U.S.; whether American society will not disintegrate in the face of growing atomization expressed by the erosion of communal and family ties and the elevation of consumerism, with its emphasis upon "instant gratification of appetites over achievement based on discipline and hard work," over citizenship as the basis for "civic self-definition"; whether rampant urban malaise and irresponsible corporate power can be controlled by existing institutions. These are questions the answers to which will determine whether the U.S. can continue to be "the least vulnerable of all Western nations."

BUT WE can hope that Arieli is right when he concludes the volume with an expression of faith "that America [still] possesses sufficient vitality to incorporate... innovative trends... while yet maintaining the continuity of its traditions" and that in the future, scholars of the calibre of the contributors to this volume will continue to be engaged by the successes, as well as the failures, of the American experiment.

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Tomb-robber

TUTANKHAMON: The Untold Story by Thomas Hoving, London, Hamish Hamilton. 384 pp. £7.95.

Meir Ronnen

same sang-froid he displayed when he skated away from a number of appraisal, acquisition and sales scandals at the Met. Hoving mined previously untouched files in the museum's archives that enabled him to produce this book on behalf of one of his own private companies, Hoving Associates, which reportedly got a \$160,000 advance from his American publishers, Simon & Schuster.

Met officials have since refused access to these now famous files to reporters wishing to check Hoving's allegations that Carter and Lord Carnarvon acted as secret middlemen for Mel's floals of the day, with the intention of selling them objects stolen from the tomb; and that these officials fabricated stories to protect Carter and used their influence in attempts to get Egyptian officials to give the Carnarvon estate a share of the loot.

Hoving began to organize the show by making himself thoroughly familiar with the inventory of the tomb, and checked 1,800 in situ photographs (also the Met's file). He soon detected discrepancies in Carter's account. His search for answers led him to drawers full of previously neglected drawings, documents, letters, notes and diaries written by Carter and his patron, Lord Carnarvon, as well as members of the Egyptian Department of Antiquities and Met officials.

George Herbert, Earl of Carnarvon, obtained a licence to dig in Egypt in 1906. Meeting with Carter, he hired Carter, a somewhat unimpressive official himself, to dig the following year. Carnarvon was a millionaire in season after season, and he was buoyed up by the fact that his original licence was for half of any finds.

But when nobody was found, he was disappointed. He was then invited to dig in the right place. Carnarvon had all but abandoned the dig when he was hit by the royal jackpot. Carnarvon, his daughter, Lady Evelyn, and Carter were first to enter the entombment — without. Hoving shows, informing the authorities. He describes what they poked before revealing their find. These "souvenirs" (most of them now among the Met's "important" Egyptian objects) were of course, only trifles compared with the wealth of art treasures in the various rooms of the vast tomb, the only one of its kind basically unviolated by millennia of grave robbers who had rifled all the other tombs in the valley.

Carnarvon never saw his El Dorado; not long after the preliminary opening of the tomb, he died of blood-poisoning following an insect bite. Thanks to an ever-more-nationalistic series of governments, Egypt hung onto all the treasures, with Carnarvon's estate eventually being granted by the British Government. Carnarvon, embittered as his authority to conduct the dig was whisked away, died a broken

man, after prolonged battles with both Egyptian and Met officials (and hostile journalists who had long resented Carnarvon's selling exclusive press rights to *The Times* of London).

CARTER'S WAR with Egypt's of-ficehold also ended the age of freeloading in archaeology: it awakened other countries to the need to pass laws giving them full ownership of all historic finds (though grave-robbing still continues, in Israel too).

And author Hoving? He retired from the Met before more scandal emerged and set himself up as a museum consultant. He is currently retained by the Israel Museum to furnish an exhibition a year in which all posts would be covered by donors; and to provide contacts with collectors (no results yet). But his biggest and most lucrative client, he confided to this writer recently, is the Egyptian Government and the Cairo Museum. Some sort of wheel has turned some sort of circle.

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Admiral Bolitho

THE INSHORE SQUADRON by Alexander Kent. New York, Putnam's. 266 pp. \$8.95. London, Hutchinson. £4.50.

David Brauner

VICE ADMIRAL — later Lord — Horatio Nelson considered the battle of Copenhagen his hardest won victory. Thereafter, not a day passed that he did not think of Copenhagen, an obsession that I can well understand, considering his loss. Nevertheless, it is recorded in Southey's *Life of Nelson* that the Danes' courage "excited Nelson's warmest admiration."

And who commanded the advance squadron that assured Nelson's victory by preventing the Danish war-galleys from coming up The Sound to relieve their beleaguered capital? Why, 'twas none less than Richard Bolitho, the hero of *The Inshore Squadron*, Alexander Kent's twelfth novel of Britain's naval exploits during the Napoleonic Wars.

Naval historian Kent dexterously threads Vice-Admiral Bolitho's inshore squadron into the centre of the battle. From start to finish his yarn runs on like a severed halyard through the blocks, but the hemp is worn. The same old storms, floggings, and primitive medicine down in the caverns of the Orlop deck make life aboard ship just a bit too wearisome.

Like the Holy Roman Empire, of which it has been said that it was neither holy, nor Roman, nor an empire, historical novels all

too often lack historicity and novelty.

NELSON's attack on Copenhagen was occasioned by a distinct threat of a new and powerful force sweeping down from the icy Baltic. Denmark had allied herself with Sweden and Russia to reform (in both senses of the word) the paradoxically called League of Armed Neutrality. The Tsar, especially, sympathized with old Boney and the Frogs.

The battle plan did call for a detachment, not a squadron, to hold off the Russians, and not the Danes. But Bolitho was now a vice-admiral, and a detachment would have been too small a unit for his command.

Indeed, the Baltic was history's last scene of galleys warfare. In the early 1800s the Danes still had galleys in their navy. They, however, resembled the ossid fighting ships of the Mediterranean far more than the Viking long ships their ancestors rowed.

In a highly unlikely scene, Kent brings the Danish galleys out of mothballs and hurls them against Bolitho's ships-of-the-line, but with little effect.

Bolitho, like Hornblower before him, shares many of Nelson's touches. He has an admiral's distaste for diplomacy. He attacks the French frigate *Ajar* in Danish waters and, in so doing, brings down the furler of the Admiralty on his cocked hat. But as Nelson put it, "A fleet of British men-of-war are the best negotiations in Europe." □

General mayhem

Benny Morris

Nobuohadnozzar. Israel has no "Highway Ministry" and never had one. And so, unfortunately, on.

IN NOAH GORDON'S *The Jerusalem Diamond* (Random House, 304 pp., \$9.95), an enormous diamond, a remnant of the Second Temple's treasures, is up for grabs and Harry Hopeman (note the morality-play name), a New York precious stones merchant from 47th Street, is hired by the Israeli security services to make this buy. A rep for the Vatican is also in the arena, with various Arab groups showing violent interest because the flawed stone is an Islamic holy relic.

The shoot-out with which this book ends is its only action episode, a severs shortcoming in a book that purports to be a thriller. And the neo-Hollywood ending, wherein both hero and heroine survive but sever their lusty relationship because "it wouldn't work or last," definitely offends my romantic soul. In fact, Tamar Strauss ends up marrying an impotent Shin Bet heavy who beams director-general of Israel's Ministry of the Interior. I'm trying to think of the man's name.

For an historically-based thriller, this book contains an awful lot of inaccuracies. The Tabernacla, whatever it was, was not made "nine hundred years before" Nobuohadnozzar's pillage of Jerusalem in 586 BCE. Jews did not really "get out of Germany" in 1933, wearing a fine suit but with almost no luggage. The relevant date is 1939 or a bit later. Again, "eight hundred years" did not separate David from

BUT THE best of the lot is Lawrence Sanders's *The Sixth Command* (Putnam, 350 pp., IL260). Although a bit long, it's as enthralling as his initial effort, *The First Deadly Sin*. The characters are fairly well put together and interesting — the hard-living, cynical gunshop; the mad scientist and his sexy wife; the evilly declining population of the guarded nursing home; crooked cops and con-men.

I was a bit sorry about the denouement; I wouldn't mind someone, mad or otherwise, coming up with a solution to aging. A potion for immortality? □

Manual of Labour

HISTADRUT SYMPTOM (The Histadrut) by Dov Ben-Meir. Jerusalem, Corin, 341 pp. No price stated.

Mark Segal

A FEW YEARS ago I did some research into Israel's labour movement for a foreign publisher and discovered that while there was a variety of books that dealt with the different aspects of Histadrut activities, there wasn't one that examined the overall work of our unique General Federation of Labour.

This gap has now been admirably filled by Tel Aviv Labour Council secretary Dov Ben-Meir. He has produced a first-class handbook on the subject, a guide to the Histadrut's history and complex structures that is sure to become a standard reference work on the federation.

With this book, Ben-Meir is well on the way to becoming one of the leading authorities on ideology in the labour movement. In an earlier publication, *Crises in Israel Society* (Carta, 1973), he predicted the Labour Party's fall, not only as a result of its internal disruption and leadership disarray, but because of its desertion by the middle-class it had created.

He concludes his detailed analysis of Histadrut agencies and operations with a series of sharp warnings about the need to rectify the movement's shortcomings, plus an itemized programme of reforms. Here he is within the Mapai tradition of banalizing ideology into concrete organizational terms.

Ben-Meir describes how ordinary members have become estranged from the Histadrut because of its over-centralized bureaucracy, and stresses the urgent need for change. He pinpoints weaknesses in the federation's trade union structure, with the shift in influence away from the centralized union officials and towards elected works committees. Unless due attention is paid to the ideological motivation of these cadres, Ben-Meir predicts, there will be a further weakening of the links binding the various levels of the mighty federation to the general framework. The removal of any real clout from local frameworks, like the labour councils, he claims, undermined the Histadrut's democratic processes and contributed further to rank-and-file alienation. In short, he calls for greater decentralization of trade union power.

Other points of weakness are the near-class differences between component segments of the Histadrut — such as white collar and blue-collar workers and wealthy kibbutzim and poorer development towns. He issues an SOS: "If the Histadrut wishes not to be reduced to a consideration of trade unions it must work very quickly to change the present situation where so many people in Israel think it a shame to be a worker."

Ben-Meir proposes modernizing the "collar workers' actual physical working conditions, productivity, incidentally, raises wages and gives factory staff the same welfare benefits as the white-collar workers. A comprehensive scheme and retreat when necessary.

Secretary-General acknowledges

some of those challenges in his preface, in which he praises Ben-Meir's contribution to our understanding of the federation's problems and background. Moshel, understandably, skirts the fact that one-third of the Histadrut membership voted for the Likud in June 1977, thereby breaking away from the path pursued so far by Labour. Therein lies the threat to Labour hegemony, and Ben-Meir does not muffle his warning, seeing it as a kind of Sword of Damocles poised over his party. For, should the NRP attain full membership in the Histadrut and run at the next Histadrut elections, Labour might find its rule in peril.

Time and again Ben-Meir warns that aspect of reforms will only drive more voters into a party that basically seeks to destroy the Histadrut as we know it. Thus Ben-Meir wants the Histadrut economic sector to stop behaving like a capitalist concern, often giving bad service to consumers, lest the members stop wondering "What do we get out of all this?" and start asking "What do we need it for?" He proposes that Histadrut members get a hefty discount on all products sold, manufactured and distributed by any Histadrut firm or agency. He also inveighs against the non-involvement of Histadrut companies in communal activities and welfare agencies in neighbourhoods around their factories.

Irrespective of Likud efforts to nationalize Kupat Hulim, so as to weaken Histadrut influence, Ben-Meir holds that the federation should some time ago have looked into the overprinting and duplication of its ramified welfare service agencies, and urged his colleagues to do more for the old and the disabled.

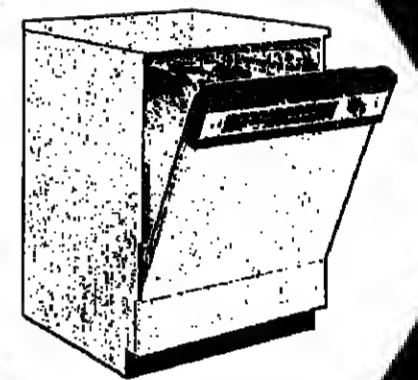
The author describes the historical background against which Zionism and Socialism developed here, culminating in the special Zionist-Socialist response to the Jewish problem of the day. We are given an insight into how the uniquely all-embracing character of the Histadrut developed, encompassing trade unions, economic corporations, ramified welfare agencies and most of our advanced farming economy.

Ben-Meir has provided a service to the reader by including capsule biographies of the founding personalities of the labour movement, bringing to life names that today adorn streets and neighbourhoods throughout the land. What one notices is that a disproportionate number of the founding fathers/mothers came from the same region or town. Thus Ukraine produced Ber Berochov, Yitzhak Ben-Zvi, Shmuel Dayan, Avraham Hartfeld, Mordechai Namir, Meir Rothberg, Avraham Shlonsky, and Beba Idelson; and one city — Bobruisk, in White Russia — was the birthplace of Rahef Katznelson-Shazar, Berl Katznelson, Yitzhak Tabenkin and Kadish Luz. This perhaps helps to explain the closed nature of the early leadership and the intensity of the animosities, as well as the depth of the comradeship.

One criticism: although Ben-Meir has compiled a detailed bibliography, he hasn't included an index. And this diminishes the effectiveness of his work as a reference book. □

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Nahariya, 4 Herzl St., Tel. 22947
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Arthur Goldreich: Back to square one

GH Goldfine

ARTHUR GOLDREICH'S deftly spun abstractions (oil on paper) embody all the predictable trappings one would expect from an artist whose creative energies have continually been channelled into architecture and industrial design. Using the square as a module, Goldreich "plays" with its endless pictorial variations and graphic possibilities. This primary shape is occasionally joined by a circle.

The square takes the form of negative and positive fields or is treated as a contour, a thin line (edge of the square) and illusionistic cube. Goldreich has the talent to assemble contrasting elements and organize them into balanced designs as if they were not end reshuffled like a floor plan, highlighted in this or that corner with a dash of pale colour and structured by intuitively drawn charcoal lines.

It is extremely difficult to be artistically unique. To be inventive on the backs of others, however, is commonplace. Goldreich belongs to that group of painters that has harnessed all the influences of abstract expressionism, post-painterly abstraction and minimalism and produced a style that is eclectic and regulated by unwritten rules.

Almost formalized, the style's ingredients are always the same: angularized polygons orad in layers of uncontrolled, yet measured brush and graphite strokes, overworked glazes and tricky overstatements. There is a strong resemblance to Klaus Hoffmann, Johns and Rothko, on top of Albert, Stella and de Stael. To give credence to life forces the artist will throw in a schematic, narrative or symbolic image somewhere in the jumble of the interlocking shapes.

Goldreich's paintings are closer to drawing than to colour rendering. Hue and tone do not control spatial illusion, nor do they sustain any pictorial tension for emotional standards linked to atmosphere and mood are aspects of art that are not of major importance to this artist.

Underneath it all one sees an ease of action in Goldreich's art, a facile hand permeating the surface as a knowing

cunning and eye divorces itself from intellect and passion and seeks to achieve a "finished look"; any pain that might have been felt in achieving that look has been bidden. (Delson Richter Galleries, Simitz Masal Arish, Old Jaffa).

VICTORIAN PARADISE

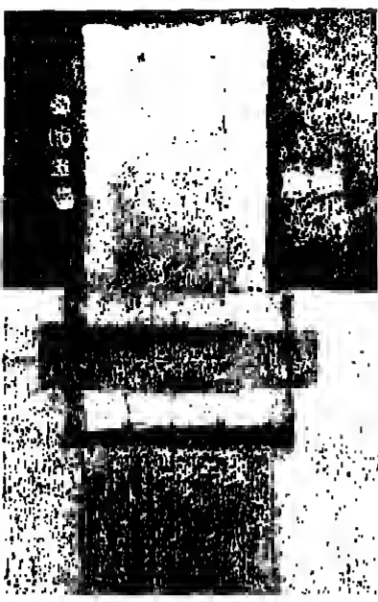
FOR A 19th century printmaker like THOMAS MILTON, steeped in Blake, neo-classicism and sitting on the fringe of the Pre-Raphaelite style, the task of illustrating great grandfather John Milton's epic "Paradise Lost" must have been an irresistible challenge. A show of 25 engravings (from the Max Nordau collection) are marvellous 19th century examples in which Thomas describes the idyllic being corrupted and teased by the serpent and heavenly beings.

Milton's unabashedly glorified, realistic rendering is outstanding. His treatment of foliage, cloud formations and architectural details is superb. The quality of the printing and the cutting technique is excellent. (The portfolio was printed in Paris, 1856).

But the most rewarding aspect of this exhibit is Milton's pure Victorian attitude and the guidelines he maintains. He imbues his illustrations with a moralistic shyness that borders on artistic proselytizing. The demure gestures of the female figures (and sometimes the male ones) are intoxicating; and "sexiness" to the total embarrassment of all concerned. ("The Collection," 23 Hey B'Yair, Tel Aviv).

MUCH ADD

FROM THE platonic ideology of the 19th century one is thrust into a gallery filled with abrasive urban street noises circa 1979. A recorded sound track supports MICHAEL TOMER's installation entitled "Defect," in which he has assembled the rust and splinter of a builder's scaffold surrounding a core of a walk-through plexiglass and aluminum maze. Tomer here goes to great lengths to propose a thesis in words (interchanging "pigam" - defect - with "pigum" - scaffolds) and images whose humanistic core could be stated, appreciated and even noted upon, with a lot less theatre. (Mebat Gallery, 31 Gordon, Tel Aviv).



Arthur Goldreich: oil on paper (Delson Richter, Old Jaffa).



Pablo Picasso: Dove on a grey background, lithograph, 1947 (Israel Museum).

One for the birds

Meir Ronnen

BIRDS IN ART is the title of a new and rather modest show in the foyer of the Israel Museum's Ruth Rodman Youth Wing, but there are relatively few examples of how the bird inspired ancient artists and potters; and only a few contemporary ones. Stars of the show are a wide variety of stuffed birds. Star of the few artists is Picasso, represented with a few marvellous lithographs of his peccs and other doves. There are also some famous Braque designs and a few not very representative carvings by Constantin Moreh and Clalk are represented with two charming etchings, and there are also some 18th and 19th century prints. The show is rounded out with some extraordinarily beautiful colour photographs of Israeli waterfowl by Gail Rubin, who was killed by terrorists while out with her camera near the Country Club two years ago.

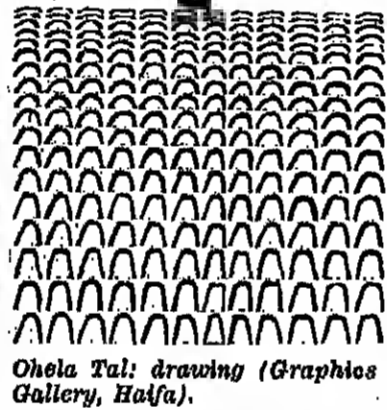
The exhibition, sponsored by the Jerusalem Municipality and the Nature Protection Society, would have looked a great deal more impressive if the layout had been turned over to one of the Museum's professional designers. Children deserve better. However they will be compensated by a series of lectures and films on birds through this month and next. The public is invited. □

Abstract space

Ephraim Harris

OHELA TAL shows drawings and prints. Six photographs of sparse vegetation on sand dunes preface the show as the basis for her creativity, a connection noticeable mainly in 16 and 23. Her work consists of scribbled lines or signs and, still more typically, the recurrent black post placed above rows of "hooks," most successful in 20 where the latter diminish as they rise to the post. The strong point of Tal's abstraction depends on spatialism and symmetry, altered now and then by the post. ("Graphos 3" Gallery, Haifa).

YIYTAH BRAKIN does pencil drawings inspired by landscape, and in the case of 22, by beaded wire. His most characteristic work consists of layers or panels, brought to life by shading. For example, two very good items, 19 in five convex panels, light grey or red by a landscape silhouette, and 25 in two convex panels marked by a few coloured lines. Variety is supplied in different ways and often



Ohela Tal: drawing (Graphos 3 Gallery, Haifa).

DAN HOFFNER BOWS OUT

Meir Ronnen

WHERE do you go when you are already at the top? Professor Dan Hoffner, outgoing Director of the Bezalel National Academy of Arts and Design, is going back to painting. Accepting an "early" pension at 66, Hoffner is ending nearly 40 years in the profession of art teaching here and 17 years as head of Bezalel, which he took over when it was still officially graded as a vocational high school. His departure marks the end of an era. Leipzig-born Hoffner came here in 1938 when he was only 18, but his teachers and masters at Bezalel were all refugees from Germany and he has remained a bookish European, as much if not more at home with Dutch, English and German professors than with the young extras on his staff. He will be succeeded by the first Sabra to head Bezalel, Ran Shehori, a choice which pleases him mightily. Hoffner taught Shehori at a Tel Aviv high school, where Shehori later succeeded him as art teacher. Shehori later succeeded Hoffner as head of the Art Teachers Training College at Ramat Gan.

Ever since the days of founder Boris Schatz, the Bezalel had aspired to be both an arts and crafts school.

Hoffner's dream was to make it into a university too, in the broadest sense of the word. Inspired by Bauhaus ideals (partly through Bauhaus graduate Mordecai Ardou, the main influence of his early career) Hoffner hoped to create an academy that would turn out "Elisabethan" men and women, designers, diversalists and painters who were also educated and cultured humanists; an academy in which graduates students from all departments would work together on joint projects. His aim was to encourage students not just to make handsome objects, but to pursue an avowed ideal of improving the quality of life in this country.

Hoffner was thus one of the few directors of Bezalel since Sobatz to have completed *Weltanschauung*. Singlehandedly, he began rounding up support to lift the school 'up by its bootstraps. He recruited committees to examine whether the school could be classed as an institution of higher learning. He lobbied for a new Senate with experts from abroad, a new Board of Governors — and for new departmental and new people to head them. The revitalizing of the Graphic Design department and establishment of the Department of Environmental and Industrial Design were among his greatest achievements — and they

were the departments which contributed most to making a beginning at improving the quality of life here. Ironically, the Environmental Design stream of the Academy is the only part of the Academy still denied academic recognition, though its achievements are formidable, and it is now held to meet all requirements. Disgusted by what they consider to be foot-dragging on the part of the Council of Higher Learning's examining committee, the Environmental Design students went on strike this week and staged a protest march through the city, in a last ditch attempt to forestall being graduated with a diploma instead of a degree.

Strikes and a bad (and often misinformed) press marred the last few years of Hoffner's tenure: while the departments of Ceramics, Jewellery, Graphic Design and Environmental and Industrial Design went from strength to strength, disaffection reared its head in the Fine Arts department, significantly at a time when traditional easel painting was taking a back seat. Students' and teachers' views and interests were increasingly at odds, and there were splits in both camps; Hoffner had previously adopted the enlightened policy of letting each department off in its own way while he himself got on with problems of wider policy.



DAN HOFFNER

But as the crisis in the Fine Arts Department deepened, Hoffner came under attack from both teachers and with them. A small group bailed him in the most vicious manner, but he carefully kept "cool" and his wry sense of humour merely infuriated his tormentors. Hoffner's solution was to appoint yet another committee, made up of both Israelis and foreigners, to examine the situation in the Fine Arts department, while he himself stood aside and let them make their own recommendations to the Senate. In the end, a few phrases were

affected, a new department head appointed and most of the bitter teacher and student opposition was fired or dropped out. But Hoffner's own decision to leave was no doubt coloured by his bitter experience of the last few years.

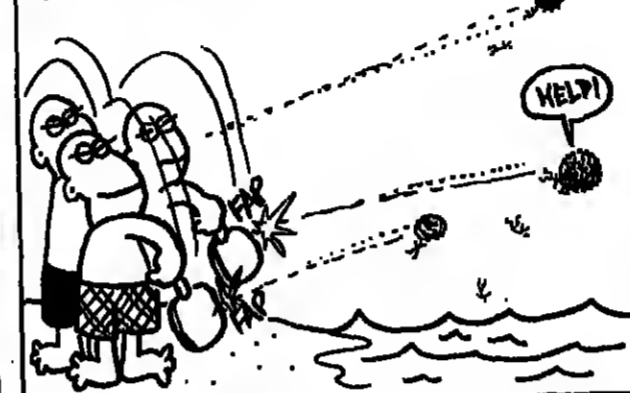
Nevertheless, it is as clear to Hoffner as it is to most people at Bezalel that rotation is not only desirable but necessary. A number of department heads who have devoted large chunks of their lives to building up the Academy will soon have to face the wrench of moving on (none of them however, seem likely to experience any professional difficulties in the future).

Hoffner pays tribute not only to them, but to the men who did so much for him behind the scenes — above all, the self-effacing Will Sandberg, former head of the Stedelijk Museum in Amsterdam, and former adviser to the Israel Museum. Sandberg's contribution to both the Museum and the Academy is immeasurable, says Hoffner.

Hoffner's dream of a unified academy may only come to fruition if the Academy can be housed on one campus (it is at present located in six different locations in three different sections of Jerusalem). The Academy's Senate currently has its collective eye on certain Hebrew University buildings at Givat Ram. A move there might also affect the Academy's curriculum, as it could mean closer cooperation with university departments and the eventual award of parallel degrees. □

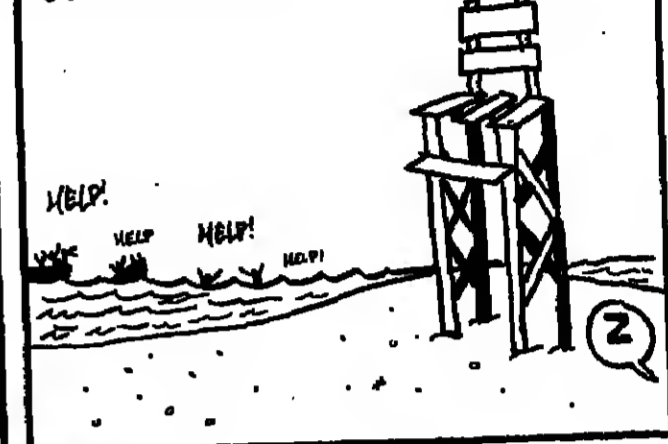
The Weekend Dry Bones

PADDLE BALL SOUTH-EAST ASIAN STYLE.



the 1979 BEACH FOLLIES

LIFE SAVING U.N.-STYLE.



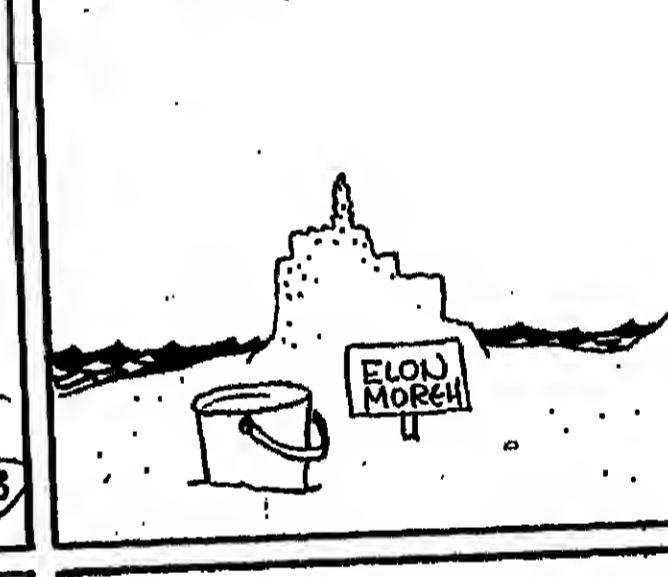
HARD BOILED EGGS



THE LOVERS' PICNIC



CASTLES IN THE SAND.



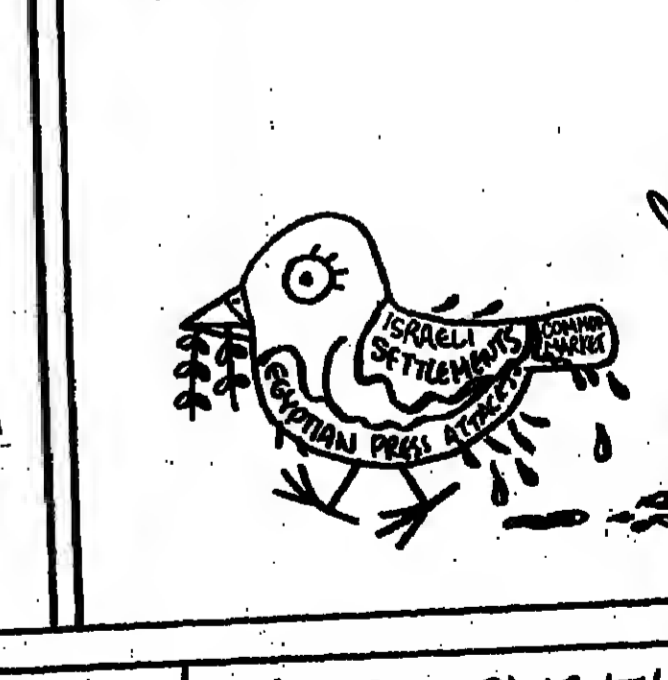
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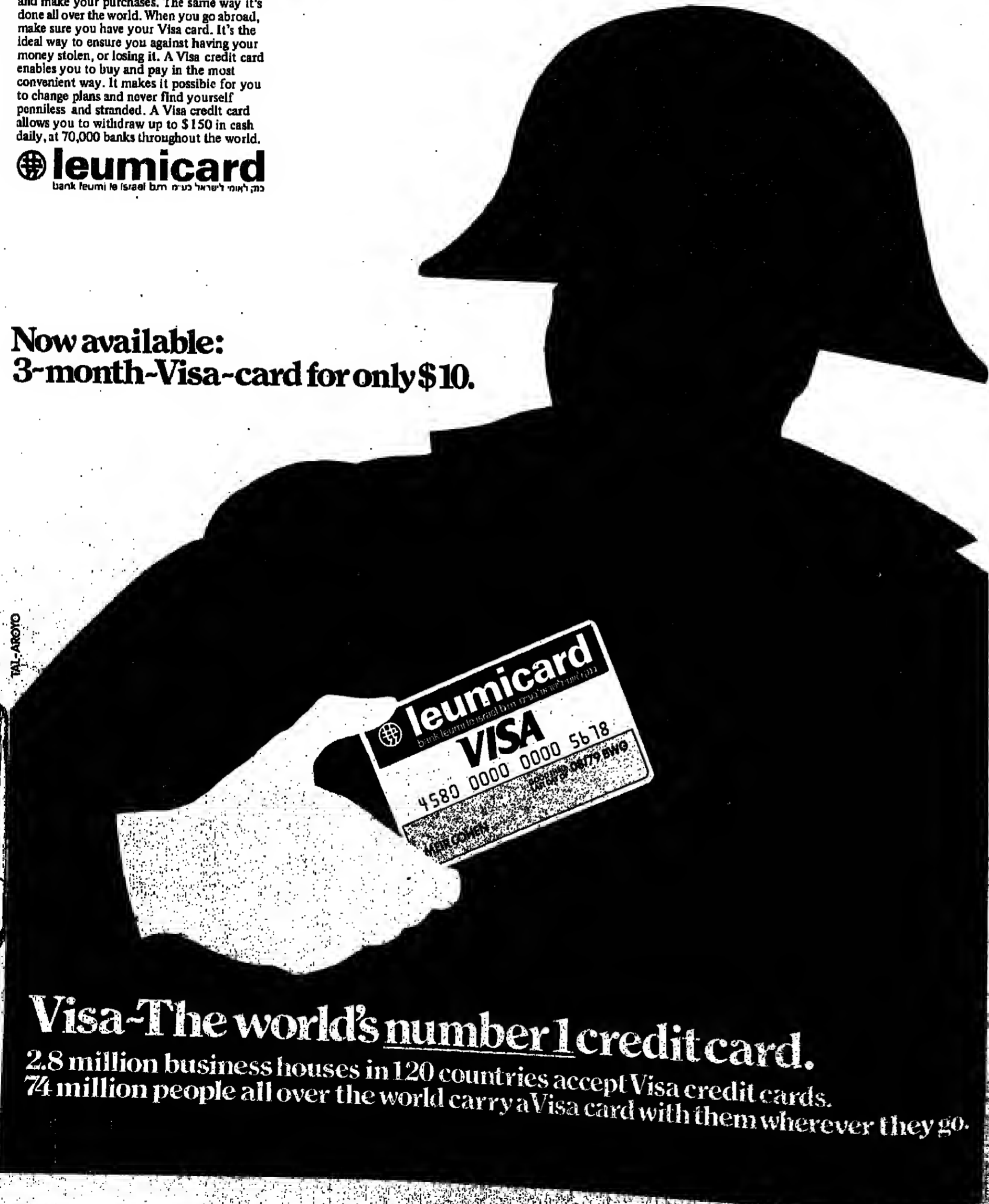
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